RHETORICAL ORIENTATION AND STYLE IN THE REPRESENTATIONS OF TERROR IN SELECTED NIGERIAN NEWSPAPER REPORTS ON BOKO HARAM

BY

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ABSTRACT

Rhetoric, an act of persuasion, largely influences news producers' attitude and style in reporting. Previous linguistic studies on media and terrorism in the Nigerian context have examined news at the structural and generative levels, without adequately exploring the rhetorical dimensions and style of reports on terrorism. Reporters' rhetorical postures and strategies in the representations of Boko Haram activities were examined, with a view to establishing the persuasive functions of the Nigerian newspaper reports.

Aristotelian Rhetoric, M.A.K. Halliday's Transitivity and Harrison's approach to the Representational Meta-function were adopted as framework. Interpretive design was used. Sixty newspaper reports were purposively selected from six randomly selected widely read newspapers: the *Daily Trust* (DT – 36), *Weekly Trust* (WT – three), *Leadership* (five), *The Nation* (TN – eight), *Daily Sun* (DS – six) and *The Guardian* (TG – two). These were published between 2010 and 2015, a period marked by high incidence of acts of terrorism. Data were subjected to critical stylistic analysis.

Three Aristotelian rhetorical strategies of pathos-building (PBS), ethos-building (EBS) and logos-building (LBS) featured prominently in the representations of Boko Haram activities in the reports. The PBS was manifest in news producers' ability to create rhetoric aimed at arousing pity. The DT and WT deployed PBS to blackmail the government on the fight against terrorism; *Leadership*, TN, DS and TG used PBS to describe the tactics deployed by terror perpetrators. The EBS portrayed reporters' credibility, factuality and precision in *Leadership*, TN, DS and TG. The LBS persuaded the reader through the 5ws and h (what, when, where, who, why and how). A two-fold rhetorical style was identified: explanatory-exposition and argumentative-exposition. The explanatory-exposition explained the mindset of the perpetrators and the victims of attack; time, location, reason, manner and the resulting situatioSSn of the attack. Three Process types characterised by explanatory-exposition, namely mental, material and behavioural, activated the Subjects – Boko Haram*, gunmen and suicide bombers in DT and WT. Government's efforts were described in two ways: as not being enough to combat terrorist activities (DT and WT), and as being sabotaged by members of the public who interfered with terror scenes and the processes of investigation (*Leadership*, TN, DS, and TG). Female terrorists were framed through cultural and gender clichés as conduits of terrorism in DT and TN. The argumentative-exposition portrayed reporters' rhetorical attitudes through nine tropes: metaphors, numbers, metonymy, amplification, hyperbole, epizuexis, epithet, allusion and apposition. Metaphors such as "guerrilla warfare" (DT) and "just the way people slaughter goats" (TN) mapped as thought and behaviour were used to portray reporters' sympathy towards terrorists and victims, respectively. Other tropes, expressed verbally and nonverbally (via images), created a textual universe of deception, insecurity, power relations and gender frames. Visuals of attacks and bomb scenes were complemented with linguistic messages which affirmed reporters' highly persuasive attempts to describe terror incidents.

Rhetorical strategies of pathos, ethos and logos, complemented by tropes such as metaphor, metonymy, amplification, hyperbole, epizuexis and apposition, were deployed to persuade, appeal to and influence readers, as reflected in the reporters' attitudes towards Boko Haram operations.

Keywords: Nigerian newspaper reports, Boko Haram, Rhetoric and terrorism.

Word count: 498

DEDICATION

To my King eternal, immortal, invincible, the only wise God.

And

To my late mother, Mrs. Sylvia O. U. Ottoh, who taught me discipline, and never to settle for the less. You motivated me, mother!

To my son, Bezaleel-Great Tomuter Obase-oneng Agede, who did not care about the discomforts I caused him while he was in the womb

To all the victims of Boko Haram attacks.

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CERTIFICATION

I certify that this work was carried out by **Blossom Ofem OTTOH** of the Department of English, University of Ibadan, Nigeria.

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CHAPTER ONE

INTRODUCTION

1.1. Background to the study

Rhetoric and style are important components in language study. Rhetoric is an art of persuasion used in spoken and written discourses to influence audiences' perception and attitude. It induces style; and permits a writer or speaker to adopt the style that privileges what s/he is set out to do. Style, on the other hand, is a peculiar way of using language (whether spoken, written or signed). Rhetoric and style affect each other.

The art of rhetoric is dated back to the early philosophers who used it to present proper arguments in court rooms, parliaments, politics and the media. The term has been proliferated nowadays to mean, untruths or half-truths, hollow bombast and so on. However, this study explores rhetoric as intended by Aristotle (384-322 BC); paying close attention to the three proposed categorical postures that rhetoric takes: pathos – which appeals to emotions, ethos – that which indicates credibility in what is spoken or written, and logos – which shows the connection in ideas, basically showing reasoning or logical entailment in any argument. Rhetoric is used in media discourse to cover different themes not limited to: coups and counter coups, civil war, militancy, insurgency, et cetera.

Like some developing countries, Nigeria, since its independence in 1960, has had to grapple with series of social problems such as civil war, military take-over, militancy, and recently, terrorism (Uja, Nafada and Ahimie, 2011:2). Security challenges of this nature have rendered the African continent, Nigeria in particular, unsafe for both citizens and non-citizens alike. One of these challenging issues is terrorism and because of its prevalence in recent times, reports on it have increased considerably.

The media (television, radio, newspapers, magazines and the Internet), for their struggle for hard news and sensationalism of news items, make reports on terror rampant and accessible by media consumers. The media's role on the reports on acts of terrorism has caused some debates among media and terrorism experts. While some argue that media reports on terror re-enact terrorism, others oppose this by positing that news items on terrorism do not increase or

decrease acts of terrorism. Scholars like Mbazie and Nnah (2012) also hold that the media's role of surveillance should not be limited to reports of attacks, but in addition to surveillance, the media should also perform an interpretative function of providing context, meaning and significance to incessant attacks. They add that "by so doing, they [media] will help mould strong public opinion towards addressing the menace and the causes" (p.26) of terrorism.

Mbazie and Nnah (2012:26), further, say that "the effectiveness of reports on terrorist activities by the media provides the general public with the right to know what is of threat to them, even though security agents oppose to this type of reportage". It is expected that with the enactment of the Right of Information Act in Nigeria, the public has the right to know events and happenings in society. However, what Mbazie and Nnah (2012) forget to note is that it does not just end at the public knowing about the terror attacks but the psychological implications of these news reports on them are important. This is the reason, sometimes, that security agents will want to protect the public from the psychological racket by not allowing reports on terror on the news media.

The implication of the first school of thought, which says that media reports on terrorism help to aggravate acts of terrorism, is that media channels serve as outlets for the magnifying of terror perpetration and terrorists' ego, as they (terrorists) always seem gratified whenever reports on their activities are carried in the news. For the other school of thought, media only serves as the channel for informing the people as people, have the rights to know the events and happenings around them. While these have been an on-going debate, this study, further, lends a voice to the school of thought that believes that media practice helps to shape people's attitudes and also persuades their perception on issues or events that are of interest to them. The study, though a media discourse study, limits its data to the print media, to wit, the newspapers to establish this argument. The reason for the choice of the print media is hinged on the fact that newspapers are easy to access, especially with this type of research.

In the Nigerian newspapers, terror news reports are rampant due to the upsurge of terrorist activities in recent times. Terrorists, in a bid to implement their agenda, a cause they see as just, utilise the operations of the media for their (terrorists') self-aggrandisement and propaganda. Diverse studies such as Decker and Rainey (1982); Paletz, Ayanian, and Fozzard (1982b), Dowling (1984; 1986; 1988a; 1988), Palmerton (1985; 1988), Picard (1986; 1989), Atwater

(1987), Milburn, Bowley, Fay-Dumaine and Kennedy (1987), Atwater and Green (1988), Cooper (1988) and so on have shown how terrorism is reported on the news media. Dowling (1988), Palmerton (1985) and Milburn, Bowley, Fay-Dumaine and Kennedy (1987), for instance, believe that terrorist organisations and the media are "partners in crime" − a term used by Dowling (1988) to mean that the media, like the terrorists, are actors of terror.

Other scholars such as Nacos (2002; 2006), Rohner and Frey (2007) and Bilgen (2012) have also revealed the synergy that exists between the media generally and terrorist groups. Nacos (2002), for example, calls this relationship a dangerous symbiosis. According to Umuerri and Galadima (2012:3), as powerful tools for creating awareness, "the media are capable of setting the agenda on issues, thus raising them to the plane of national discourse". From the arguments above, what is seen as one of the aims about the media today is more or less that of "selling gossips"; what the society wants to hear, read and buy. It is no longer the "truthfulness" or credibility of news stories but the rush for gossip in the media market that guides news writers. For Umuerri and Galadima (2012), since the media wields so much power in society as to determining people's attitudes and reshaping same, it is thus expected that the media demonstrates some form of fair coverage on national security and terrorism in Nigeria.

1.2   Statement of the problem

Today, there is a proliferation of media reports on terrorism, and their availability in the public space makes them widely read. Due to the upsurge in insurgency in recent times, media reports on the subject are also prevalent. A number of studies on terrorism and the news media have shown how the media relays acts of terrorism. For instance, Bilgen (2012) and Idiong (2012) in their studies on the role of the media for [in] terrorist activities, hypothesise that, the media generally plays a significant role in the publicity of terrorist activities. Specifically, Bilgen (2012:1) interrogates the synergy between terrorist groups and the media, and claims that "the architects of terrorism take advantage of the media for the benefit of their operational efficiency". He also posits that the relationship between the media and terrorist groups is a dangerous one.

Cooper (1988) examines terrorism and the perspectivist philosophy in understanding adversarial news coverage. Picard (1989) investigates the conundrum of news coverage of

terrorism and explains that terrorist attacks remain useless and ineffective if no one knows about them. Tuman (2003) goes a step further to explore the rhetorical dimensions on which terror is communicated and states that the news media is used to give terrorist groups a greater visibility. Rohner and Frey's (2007) "Blood and ink! The common-interest-game between terrorists and the media" shows how both the media and terrorist organisation benefit from terrorist incidents. Idiong (2012) lends a voice to Picard's (1989) position and asserts that by rendering reports on terror incidents, the media succeeds in giving insurgent groups credit for their heinous and odious acts which in turn tends to inflate the terrorists' ego. Idiong (2012) also adds that what terrorist organisations really crave in the media is popularity and publicity.

In their attributional analysis of the mass media coverage of terrorism, Milburn, Bowley, Fay-Dumaine and Kennedy (1987) opine that terrorists use the media to popularise their "venomous propaganda". Other studies like Mbazie and Nnah (2012:26) examine the media`s responsibility in the era of bomb blast terrorism and posit that "the effectiveness of reports on terrorist activities by the media provides the general public with the right to know what is of threat to them". Scholars like, Palatz, Ayanian and Fozzard (1982b); Decker and Rainey (1982); Atwater (1987) examine news coverage on terrorism and believe that most times, media commentaries and/or reports seemed to add details to terrorist activities by engaging in lengthy discussions on terror attacks. Picard (1989) avers that the journalists, rather than give a summarised report on terrorism, tend to say more on the attacks than amplifying messages about the causes of terrorism.

Using different linguistic approaches like critical discourse analysis, pragmatics, systemic functional linguistics, critical visual analysis, and others, studies like Palmer (1985; 1988), Bell (1991), Altheide and Michalowski (1999), Tuman (2003), Nacos (2002; 2006), Altheide (2004; 2006; 2007), Amos (2006), Pajunen (2008), Bilgen (2012), Ayoola and Olaosun, (2014), Chiluwa and Odebunmi (2016), Osisanwo (2016), Ojebuyi and Salawu (2018), La and Pickett (2019) have revealed how the media cover and frame terrorism, and specifically, they show the relationships that exist between the media and terrorist organisations, the framing of terror actors, and so on. The problem with some of their lines of argument is that these scholars (Picard, 1986; 1989; Cooper, 1988; Cantor, 2000; Nacos, 2002; 2006; Amos, 2006; Bilgen, 2012, and others), have failed to identify and emphasise the persuasive function of the media,

newspaper especially as an industry that is committed to their concept of newsworthiness and the ability to sell sensational news.

Recent linguistic studies have focused on the ideological representations in media political discourse; where Boko Haram is dubbed outlaws and an affiliate of Al-Qaeda by the media (Ayoola and Olaosun, 2014). Also, Chiluwa and Odebunmi (2016), using pragmatics as the linguistic method, show the stance and engagement in conversations on terrorist attacks on *Nairaland*. Osisanwo (2016) considers the discursive representation of Boko Haram in the newspapers. Ojebuyi and Salawu (2018), using critical visual analysis, investigate the nature of photographs that news editors use to achieve ethical appeal. Their concentration is on the euphemism in selection and presentation of photographs to tell stories of terror acts. As part of the terror representations in the media, La and Pickett (2019) examine gender framing, unambiguously, they show the representation of the female terrorists as suicide bombers on the media.

Despite the plethora of research on terrorism reports in the media, studies on the rhetorical postures and/or attitudes and style in the representations of terror in the newspapers are sparse. Some linguistic studies on terrorism in newspaper reports concentrate on the news structures at various levels of language description, which is limited to the grammatical description of isolated words and sentences as it is the custom in structural and generative linguistic practices, without significantly exploring the overall rhetorical dimensions of the newspaper reports on terrorism. It is against this backdrop that this study explores news reports in selected Nigerian newspapers, to determine the reporters' postures and style in the representations of Boko Haram terrorist activities.

Using Aristotelian rhetoric, Halliday's transitivity model and Harrison's (2003) approach to the representational meta-function as the theoretical methods for investigation, this study examines the persuasive value of the newspaper reports to determine the nexus between reporters' rhetorical postures and style in the representations of Boko Haram activities. These approaches have designated this study as different from other studies as it adds to existing literature in the area of rhetoric and stylistics in media discourse.

1.3. Aim and objectives of the study

The aim of this study is to examine reporters' rhetorical postures and style in the representations of terror in the newspaper reports on Boko Haram activities. The study accentuates reporters' choice of language in their negotiation of rhetorical postures or strategies in the reports on Boko Haram activities. To actualise this aim, the following objectives will suffice:

1. To identify news producers' attitude and rhetorical postures in the representations of news items on Boko Haram terrorist activities.

2. To interrogate the nexus between the reporters'/newspapers' rhetorical postures and style in the representations of reports on Boko Haram terrorist activities.

3. To explore the persuasive functions of rhetorical devices in news reports on Boko Haram terrorist activities.

4. To examine reporters' selection of Process types in the representations of reports on Boko Haram activities.

5. To investigate the representations and framing of female terrorists in the newspaper reports on Boko Haram activities.

6. To explore the ethical appeal (in terms of meaning operation and visual structure) of the images represented on the newspaper reports on Boko Haram activities.

1.4. The research questions

The following questions serve as a guide to this research:

1. What are the news producers' attitudes and/or rhetorical postures in the representations of news items on Boko Haram terrorist activities?
2. What is the relationship between the reporters' postures and style vis-à-vis the newspaper ideology/postures in the representations of terror reports on Boko Haram activities?

3. What are the persuasive functions of the rhetorical devices used in the report on Boko Haram terrorist activities?

   a. What rhetorical tropes give rise to the opportunity for persuasion in the texts?

   b. From the reporting voice, what perspective are the reporters assuming?

4. What are the Process types deployed by reporters and what lines of argument are these Process types controlling in the reports on Boko Haram terrorist activities?

5. How do the reporters frame female terrorists in the reports on Boko Haram terror attacks?

6. What is the ethical appeal (in terms of meaning operation and visual structure) of the images represented on the newspaper reports on Boko Haram activities?

1.5. Significance of the study

The conversation on terrorism and the news media is ongoing. Even though there is robust research on media and terrorism in different fields, the use of linguistic approaches to study the representations of terror in Nigerian newspaper reports on Boko Haram activities is sparse. This study is significant because of its potentials to add to existing knowledge on the frameworks of rhetoric and stylistics in media studies. Specifically, its ability to use linguistic tools to discuss the persuasive functions of newspapers' and reporters' postures in terror narration on Boko Haram activities.

As a contribution to stylistics and rhetoric in media discourse, this study is relevant to those working on language and the media, precisely, those who are interested in media and terror discourses. The study is also suitable for media practice, especially relevant to news producers – editors, reporters and so on as it points these media practitioners to the implications of the postures they assume in representing terror in the newspapers in particular, and media practice generally. It is against this background that this study joins in the growing literature on language, terrorism and the news media.

1.6. Scope of the study

The articles selected for this study are limited to six Nigerian newspaper publications in print: *Daily Trust*, *Weekly Trust*, *The Nation*, *The Guardian*, *Daily Sun* and *Leadership*. While the

investigation is on newspaper hardcore reports, other aspects of media which examine terrorism, and are relevant to this study, are also explored. This study is conducted within the scope of rhetorical style and language deployment in Nigerian newspaper reports on Boko Haram terrorist activities. The research analyses linguistic choices of news producers on Boko Haram terrorist activities to determine how style signals reporters' postures - reports' credibility and the newspapers' general ideology. The research is anchored on the three Aristotelian strategies of persuasion (rhetoric): pathos, ethos and logos in news reports to accentuate style in the representations of terror reports on Boko Haram activities.

The justification for the selection of the six Nigerian newspapers in print is based on their use, coverage and readership. The newspapers are accessible and data derivation is not problematic, too. The reason for using linguistic methods or approaches in the study of terrorism and media reports is based on the research area and interest of the researcher and the study itself.

1.7. Limitation of the study

This study has its limitations which are based on the methodology deployed to sample, analyse and discuss the data. The study adopts a qualitative (not quantitative) design for data sampling and does not cover a large corpus of data that will aid in establishing a pattern in the analysis of news media texts, generally. Despite this limitation, this study contributes, reasonably, to language and media studies as the qualitative method is quite adequate for data derivation and analysis in the research area.

1.8. Operational definition of terms in the study

This section of the chapter provides a working definition of concepts as intended by this study. Therefore, terms are basically given meaning to as they are applied in the context of this study.

a. **Rhetoric**: This is an art of persuasion intended to influence an audience in a special way.

b. **Orientation**: These are the postures, attitudes or perspectives reporters assume; it is revealed through the reporters' style or strategies, and it is sometimes replaced by the term strategies in this study.

c. **Style**: This depicts the different or peculiar ways language is used in the newspaper reports.

d. **Representations:** Representations are the means through which reporters convey their thoughts – like language, it is the referent, the specific entities in the world that words or images denote.

e. **Terror/ terrorism**: A means of making others uncomfortable, forcefully or not. When people create moral panic on others.

f. **Terrorist**: Anyone that holds an opposing view; especially one who stands in opposition with the government and the general interest of the nation.

g. **Newspaper reports**: These are media reports in print

h. **Boko Haram**: This is a terrorist group based in Nigeria whose activities are entrenched in Nigeria and other neighbouring countries such as Chad, Cameroon, Niger, and so on. The organisation was labeled a terrorist group in the Terrorism (Prevention) Act, 2011 and the Terrorism (Prevention) (Amendment) Act, 2013 respectively.

CHAPTER TWO
REVIEW OF RELATED LITERATURE AND THEORETICAL ORIENTATION

2.1. Introduction

In this chapter, relevant concepts are reviewed; especially those that are germane to the research area. The aim of this chapter, therefore, is to point out the different ways that scholars have viewed the media in general, with special consideration on studies in language and their approaches to the concept of terrorism in newspaper reports. The chapter also considers the various theories that are applicable to this study.

2.2. Terrorism and news media reports

The term terrorism seems prevalent nowadays than when it first emerged in Nigeria in the 1970s (Uja, Nafada and Ahimie, 2011). Different studies have examined terrorism in various ways; as a global phenomenon, it is viewed by scholars, organisations, and governments as a menace in society and therefore needs a collaborative effort in combating (Norris, Just and Kern, 2003). Defining terrorism is a challenge to many scholars. This is so because, the term can be used to mean any member of the opposition group or left winged extremists who is standing on an opposing view with the authority of the day, as in the saying "one man's terrorist is another man's freedom fighter". Jenkins (2003) has opined that terrorism is socially constructed and it is usually difficult to define.

There are a number of definitions to the term. Some scholars view it as the mass murder of innocent civilians by highly organised killers for political or social purposes such as in the former Soviet Union where 62million victims were recorded; The People's Republic of China, 35million victims and the Nazi Germany, 21million victims, all considered as the bloodiest terrorist incidents so far in human history (Ellis and Walsh, 2000:501; Anderson and Taylor, 2005). Hawthorne (2012) contends that terrorism is a type of war, which he calls a-small-scale-war. With the way "new terrorism" is operated, it is difficult to corroborate Hawthorne's description of terrorism "as a-small-scale-war"; since the terrorists' tact and strategies have taken a different turn, in recent times.

While some have argued that terrorism is motivated by religion, Duyvesteyn (2004) sees it as a political rhetoric; a label used by the government to forestall attacks on them. It means that terrorism could just be a label by government on left-winged extremists. In addition, terrorism could be a political "game" that the government uses against the governed who will run to them as saviours.

Criminologists, Ellis and Walsh (2000) consider terrorism an act of intimidation on innocents. For Ellis and Walsh (2000), although terrorism has a long history, there was a dramatic upturn in its activities in the 1960s. They also posit that terrorism is as old as the human discovery that people can be influenced by intimidation (p.501); intimidation through the use of language or pictures or other signs that can be interpreted as coercing. The acts of terror and people who perpetrate them seem to have rational motives which Ellis and Walsh (2000), believe are rooted in history and politics.

From a historical point of view, Ellis and Walsh (2000:502) claim that terrorist activities have been associated with an earliest terrorist group, a Jewish nationalist and/or religious sect called *Sicarii*. According to Ellis and Walsh (2000), the *Sicarii* group who were called the first century terrorists operated against the occupation of Roman forces around 70 A.D. using savage methods that are deadly against Roman and the Jews too. Ellis and Walsh (2000) maintain that the *Sicarii* were extremists among the Zealots who resisted Roman rule and later became terrorists and assassins. The *Sicarii,* in a bid to resist Roman oppression, went about public places with daggers to kill as many people who sympathised with Rome. The *Sicarii* group was seen as the earliest terrorists who heavily opposed the Romans' occupation of Judea.

Global terrorism experts and scholars such as Ellis and Walsh (2000) may have agreed to the assumption that the *Sicarii* was a group of terrorists. However, what Ellis and Walsh (2000) and other scholars have failed to point out in their argument is that the *Sicarii* was defending itself against the Roman oppression, a resistance that anyone or group of persons who feel oppressed and want liberation from same would do. From the story, it can be argued that the Romans were rather the terrorists who oppressed and terrorised the Jews. The Jewish Zealots fought to liberate Israel from Roman occupation as such should be seen as freedom fighters not terrorists as it is purported by scholars. On the other hand, the Jews that were assassinated by

the *Sicarii* were collaborators and/or sympathisers of the Romans; and, it can be said, they got what they deserved.

Another early group known as the *Ismailis* or *Assassins,* who have been seen as the most effective terrorists in history, came up to respond to what they considered religious discrimination and oppression; as they purportedly moved to intimidate the people throughout the Islamic world from about the 11th to the 13th centuries. Therefore, the term terrorism is neither new nor alien to the present-day society even though its occurrence tends to be prevalent now than before. It is also believed that the term originated from the French Revolutionary Jacobins who instituted France's domestic Reign of Terror (Ellis and Walsh 2000:502).

The world over, terrorism came into limelight in the 1960s. Its prevalence in contemporary times may be attributed to a number of factors like poverty, unemployment, revenge, hate, et cetera. Ellis and Walsh (2000) rightly argue that the factors are rooted in the instability experienced by many countries following the World War II which provided a fertile soil for conflicts in the world today.

Many definitions of terrorism have since emerged based on different experiences and perceptions. For this reason, this study attempts a review of related definitions according to different agencies and scholars. The US Department of Defense defines terrorism as "a calculated use of unlawful violence or *threat to inculcate fear intended to coerce or intimidate either citizens, societies*, or even *the government* in the pursuit of goals that are generally political, religious or ideological". The US Department of State avers the act of terrorism as "a premeditated politically motivated violence perpetrated against non-combatant targets by sub-national groups or clandestine agents usually intended to influence an *audience"* (all italics in quotations, researcher's).

The Federal Bureau of Investigation (FBI) in September 13, 2011 redefined the term terrorism as "the unlawful use of force and violence against persons or property to *intimidate or coerce a government, the civilian population* or any segment thereof, in furtherance of political or social objectives" (all italics in quotations, researcher's). The United Kingdom in 1974 proposed a definition that comes close to the FBI's definition as the use of violence for political ends and

includes any use of violence for the purpose of putting the public, or any section of the public in fear. (Anderson and Taylor 2005:177-8; Jucha 2002; Ellis and Walsh 2000:502).

From the Nigerian-state perspective, terrorism is an act deliberately done and/or carried out with malicious intent; which may seriously harm or damage a country or an international organisation; or an act intended to unduly compel a government or international organisation to perform or abstain from performing any act; any act that seriously intimidates a population or seriously destabilises or destroys the fundamental, political, constitutional, economic or social structures of a country or an international organisation, or otherwise influences such government or international organisation by intimidation or coercion… (Terrorism (Prevention) Act, 2011: pp. 1-2; Terrorism (Prevention) (Amendment) Act. 2013).

The above definitions do not mean terrorism is only when innocents are murdered but also where innocents are intimidated and terrified. Thus, radical criminologists suggest a more apt definition of the term terrorism as "behaviours which menace the social, economic and political order" (Ellis and Walsh 2000:502); this menace could be in terms of verbal or nonverbal behaviours, any measure that tends to threaten the social, economic and the political order. There are peculiar terms that run through all the definitions of terrorism as provided, yet their approaches to the concept of terrorism somewhat differ to an extent. From the italicised words, it is obvious that the various agencies who attempted to define the term have their different preferences which are manifested in the word order. This aspect might usually seem overlooked by other scholars, especially non-language scholars.

On the other hand, the term media has been used in various contexts to mean different things. In some contexts, it means a process − a means, a medium, a way, that is a channel− outlets, and so on; and it can also be used to refer to an outfit as in broadcasting outfit such as television stations, radio stations, the Internet, the newspaper, and so on. The media as a broadcasting outfit is an organisation, and as an outlet, it is a channel of information dissemination and as an agent of socialisation. See the schema in Fig 2.1:
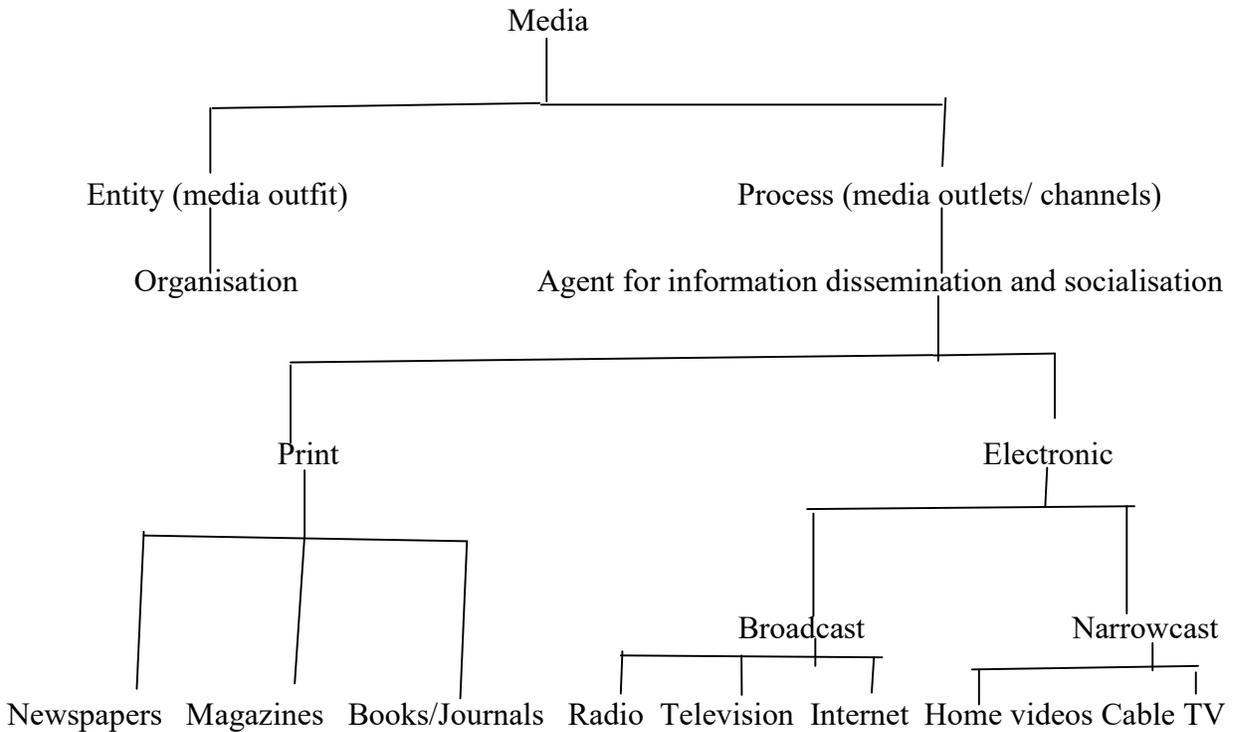
Fig 2.1: **A schema showing the categories of media (Source: Author)**

The media is one aspect of human activities that has the ability to shape, reshape and un-shape peoples' perception in society. Dominick (2002) using the agenda setting theory, states that "when we say that the media have an impact on agenda setting, we mean that they have the ability to choose and emphasise certain topics thereby causing the public to perceive these issues as important". Thus, the media has the proclivity to reveal as a mirror and affect attitudes or opinions in society through the way it presents people and issues. The media also projects violence, and this has become prevalent and mundane; and it has influenced the way people relate to each other (Dominick, 2002).

With modern technologies, the challenges in dissemination of information have been brought to the barest minimum. Most electronic devices are news carriers. By these, news items are easily spread. Terrorist groups are keen to utilising the media as avenues to render reports on their attacks. Picard (1989:6) underscores the vulnerability of media organisations to terrorists' manipulations and that of interested parties, including government officials and supporters of terrorism. While adjudging the marriage of convenience between the general media and

terrorist groups, Arendt (1973) identifies propaganda and the fear it generates as essential tool in government's ongoing transformation of the people into interactive masses.

Whereas most scholars such as Weimann, (1983), Palmerton (1985), Kennedy, (1987), Dowling (1988), Carton (2000), Nacos, (2006), Bilgen, (2011), Idiong (2012) consider the relationship just between the media and terrorist groups, Arendt (1973) puts forward a tripartite view of the synergy as existing between the media, the government and the terror organisations. For Arendt (1973), terror is rhetoric with a mystical force by and through which political leaders manipulate the people. Therefore, Arendt claims that through terrorist acts, political violence is masterminded by political heads against the masses in order for the masses to run back to them as "saviours". Robin (2004) avers that the media are collaborators with government to stir the masses, thus, the media has become the "opiate of the masses". Arendt's (1973) argument is true and this study substantiate this, also suggesting that terrorism is political and religious at the same time, and it is inclined to disrupting and/or confusing the society who still looks up to the politicians as "messiahs" of some sort.

2.2.1. Terrorism and the origin of Boko Haram in Nigeria

According to Uja, Nafada and Ahimie (2011:2), the origin of terrorism in Nigeria can be traced to the 1970s. Since then, there have been different terrorist attempts by different groups. But the Boko Haram group seems to stand out in their activities. The history of Boko Haram has diverse assumptions as different scholars have perceived it. One of such speculations (Uja, Nafada and Ahimie, 2011:2), claims that the Boko Haram uprising began in 1995 as *Sahaba* with Mallam Abubakar Lawan. Mallam Abubakar Lawan studied at the University of Medina, Saudi Arabia. But before the 1995, there were some religious unrest in Nigeria beginning with the *Al-Masifu,* loyalists and followers of Alhaji Muhammed Marwa Maitasine who in the 1980s had held Kano and its environs to hostage. This led to the burning of eight Churches in October, 1982 (Ottoh-Agede and Agede, 2016).

Maitasine who took advantage of the economic and political decay in Nigeria then became the leader of the Islamic group, combining Islam with sorcery. His ambition to extol and enthrone Islamic laws gave room for more radical Islamists and this appeared to his followers to be a

divine legitimacy. For Maitasine, western influences must be rejected by true Muslims. He said that a true leader must be spiritual in the Islamic sense (Ottoh-Agede and Agede, 2016:26-28).

Again, Sheik Mahmoud Gumi in the 1980s taught that a Muslim should not accept to have a non-Muslim as a leader. Gumi proposed for Nigeria to be an Islamic state. In his teachings, Gumi said that Muslims are not to have any relationship with non-Muslim, whom he referred to as "infidels". Another of this kind was the *Jama'atu Ahlis Sunna Lidda'awati wal-Jihad*, which translates, "people committed to the propagation of Islamic traditions and jihad", a movement started by Mallam Mohammed Yusuf in Maiduguri, North-East, Nigeria (Uja, Nafada and Ahimie, 2011; Ottoh-Agede and Agede, 2016). From the foregoing, Boko Haram, is an offshoot of these sects as their ideologies point to the same cause. Gumi and Maitasine are both precursor groups to Boko Haram.

Another account on the emergence of Boko Haram records that *Jama'atu Ahlis Sunna Lidda'awati wal-Jihad* was a group of Islamist militant factions in northern Nigeria which started in the 1970s. But after an imam and leader of the sect, Mohammed Yusuf, who led the group between 2002 and 2009, was killed by the Nigerian military, the group changed their persuasive strategy to revenge (Uja, Nafada and Ahimie, 2011). What scholars have not been able to establish is why they think the Boko Haram changed their strategy of persuasion to revenge. Revenge only comes when the oppressed feels cheated. Like the *Sicarii*, it can be said that their strategy was a revenge on the oppressor. But the Nigerian government, following the Terrorism Prevention Act 2011, sees Boko Haram as the oppressors and not the other way around.

Yusuf also taught his followers that employment and sports were *haram* (taboo) for Muslims because Nigeria was not an Islamic state. Therefore, involvement in these two could lead to idol worship. At this stage, Yusuf and his followers who came from Nigeria, Niger, Chad and Cameroon became known as *Nigerian Taliban* being inspired by Osama bin Laden. After the death of Mohammed Yusuf, Abu Shekau in July, 2010 emerged as the new leader. While Yusuf's pursuit was to establish an Islamic state through the preaching of faith (*dawa`a*) in northern Nigeria modeled after the Taliban in Afghanistan, Abubakar Shekau, motivated by

revenge for the deaths of Mohammed Yusuf and over 1,000 followers by the Nigeria Army, diverted the cause of the group and sought to create the Islamic state through violent jihad.

At first, Boko Haram was entrenched in Borno, Yobe, Katsina, Kaduna, Bauchi, Gombe and Kano States. However, in recent times, the terrorist group has advanced its frontiers to other parts of Nigeria, touching even the Nigeria border countries. Since it reemergence in 2009, Boko Haram has claimed responsibility for several bombings and has attacked police stations and prisons and scores of people have been killed in the process (Uja, Nafada and Ahimie, 2011:3). According to Uja, Nafada and Ahimie (2011:3), "the most audacious of all attacks between 2009 and 2011 were the June 16, 2011 bombing of the police headquarters and the August 26, 2011 bombing of the UN house in Abuja".

Since 2009 when terrorist activities became prevalent in Nigeria, media reports on the subject are also widespread. On this, applause is in order for actually articulating the nefarious, reprehensible acts of insurgents in the country. More so, it is not an oblivious fact that the media in Nigeria is doing its best to inform the people as part of its duty on the occurrences of terrorist activities in the country. But what is worrisome is their attitude towards this − their reportage; that is, how they (the media) are able to coordinate or apply language to accurately persuade the reading audience.

Scholars have argued differently on when terrorism started in Nigeria. Some people argue that terrorism in Nigeria is as old as Nigeria. That is, it was started during the colonial rule, where some parts of the country resisted the British rule and the later introduction of indirect rule which further widened the chasm that exists in Nigeria. On the other hand, some scholars (Uja, Nafada and Ahimie, 2011) traced terrorism to the 1970s and 1980s when political parties mobilised their members through political/religious lines, and this paved the way for the rise of radical Islamist such as Muhammad Marwa also known as Maitatsine, who took advantage of the moment to declare that "Western influences must be rejected by true Muslims". The foregoing, therefore, suggests that Boko Haram, whose ideology is "Western education is a taboo", has been operational long before the 2009 when most people became aware of it in Nigeria (Ottoh-Agede and Agede, 2016).

2.2.1.1. Types of terrorism

When Nigerians hear of terrorism, the quickest perpetrators conceived of might be Boko Haram. In the global scene, what people refer to as terrorism may be associated with the al-Qaeda or other forms of Islamic extremism. It is a fact that Islamic extremism has constituted a great deal of terrorism in the world. But it is also pertinent to note that there are other types of terrorism. The types of terrorism are defined and characterised by terrorist groups' targets and motivations. The concept of terrorism has been contextualised and given meaning according to its use. According to Picard (1989), the acts of terrorism have been politicised by making the populace see government either as powerful or as powerless.

There are different motivations for different types: **Religiously inspired terrorism** is a type of terrorism motivated by religious ideologies and grievances. The religious terrorists are fanatics of the religious ideologies they tend to propagate. This is usually dangerous due to the fanaticism of its members as they are more often willing to sacrifice themselves for the cause. Their strategies involve suicide bombing, after a would-be suicide perpetrator has been indoctrinated and blackmailed by religious teachings used to justify this kind of self-sacrifice. Examples are al-Qaeda, Boko Haram, and others.

State terrorism: This is a systematic way a government uses terror to control its citizen; it is not the same as state sponsored terrorism – which is carried out by a group within a government. The French Revolution of 1793 is usually referred to as the first example of state terrorism and the original form too. Heads of state and government who are dictators are often seen as using state terrorism to control their population. **Right wing terrorism**: "Right wingism" is a terrorism practice that aims at combating liberal government and preserving traditional social orders. This type of terrorism is characterised by gangsters and militias whose motivations are racially rooted with the feeling of marginalisation. The Klu Klux Klan, Neo-Fascists, the Niger-Delta militias, and so on can be said to fall under this group of terrorists.

Left wing terrorism: This type of terrorism seeks to overthrow capitalist democracies and establish socialist or communist governments instead. The challenge here is in the class consciousness in the capitalist government which the socialists and communists see discriminatory and thus attack the established system with the intent of doing away with

classism and class distinction. The group was prominent during the Cold War. Examples include: the Turkey's Revolutionary People's Liberation Party-Front (TRPLPF), The Revolutionary Armed Forces of Columbia (RAFC), Revolutionary Organisation 17 November in Greece, et cetera. **Pathological terrorism**: This is used by individuals who derive joy in terrorising others. The pathological terrorists often operate alone and are not true terrorists since they do not have any political motive. For instance, school shootings and serial killings are usually classified under this terrorism type.

Issue-oriented terrorism: This can also be called environmental terrorism (ecoterrorism). It is carried out for the purpose of advancing a cause. Issues motivating this type are socially connected. The Environmental Liberation Front (ELF), Fulani Herders are examples in this group. **Separatist terrorism**: This group of terrorists also known as separatists aims at causing disintegration within a country, and seek to establish a new state. It is prominent among minorities within a nation-state. Examples are ETA Separatists in Spain, the Quebec Liberation in Canada, the Indigenous People of Biafra (IPOB) in Nigeria, and so on. **Narco-terrorism**: Those who gain funds through the sale of drugs. It is usually a violent group or gang that deals in hard drugs like cocaine and other narcotics; the Mexican cartels or Columbian cartel are examples of this type of terrorism.

However, having provided some examples to what scholars have termed the types of terrorism, it is important for this study to state that not every apposition group as listed: IPOB, TRPLPF, Sacarii, and so on are actual terrorist groups. The reason for this assertion is that some freedom fighters are usually dubbed as such if they work in disagreement with the government of the day; note that, not all freedom fighters are terrorists in the real sense of it. Sometimes, governments use this label as a propaganda to curtail gainsaying.

2.2.1.2. Forms and strategies of constructing terrorism in the news media

Nowadays, terror has become synonymous to life experiences as it has been woven into the fabric of media practice. The media has become ubiquitous in that people learn to shape reality from it. Violence is pervasive on television, the Internet, magazines and newspapers. Reports on violence are the talk of the day and media violence tends to desensitise the effects of

violence, including less sympathy on the victims of violence (Cantor, 2000; Anderson and Taylor, 2005).

According to Saighal (2003), the role of the media − television and radio channels, became dramatically highlighted in the aftermath of September 11 (9/11) bombings in the United States. Even though Saighal perspective differs considerably from this study's standpoint, there is a point of convergence in that the media display their ideologies in the process of information dissemination. For Saighal (2003), Anglo-American channels like CNN and BBC were challenged for their ascendancy over the airwaves and their role of giving information, disinformation and misinformation; and for allowing the government of the time to control and dictate for them; much to the vexation of the Bush's administration, terrorists such as Osama bin Laden and Al-Qaeda continued in their spread of the jihadi version of the fight against America.

Saighal (2003) displays his bias when he argues that it required a Qatar-based Arabic station, Al Jazeera to show up the Western channels as mouthpieces for their establishments. While this study does not subscribe to media politics and favouritism, it, on the other hand, does not support media propaganda that favours terrorist organisations as Saighal (2003) does. Although, Bell (1991), a linguist and a journalist, has argued that most often media language undergoes a process which produces stories that are moulded and modified by various hands, the audience too plays a role in influencing media language by misconceiving it.

Picard (1986) posits that by engaging in violence, terrorists hope to force the hands of journalists to attend to views that tend to expose and explain their beliefs. Weimann (1983:44) shows media coverage as being beneficial to terrorists by increasing awareness of their existence and "recognition of political, racial, or religious problem that caused the event". Nacos (1994) also opines that terrorism is somewhat dependent on the media. On the contrary, Weimann`s (2006) study asserts that media coverage alone does not promote or diminish terrorism.

Prior to his study in 2006, Weimann (1983:44) has argued that the media relays act of terrorism to benefit the perpetrators. Other scholars such as Idiong (2012), claim that the media reports on terrorism are to satisfy the cravings of the public on news items that relate to violence.

While these have been the positions of different studies, this study takes a divergent stance and posits that both newspaper organisations and the terrorists are benefitting in the reports on terror. This is because the media rely on terrorist activities for their news stories, and the desire for what is sellable and newsworthy makes it possible for the terrorists' perverted ego to be gratified.

Insecurity and the fear of terrorist activities have continued to be on the increase. Nigerians have come to live with the phenomenon as it has become widespread, commonly heard of, and watched on the Internet, TVs, radio and read on the pages of newspapers. Media channels have made it possible for most people in the country to witness first hand terrorist activities (Uja, Nafada and Ahimie, 2011).

Through the media's reports, anxiety and feeling of insecurity are exacerbating. Although Umuerri and Galadima (2012) have advocated that the area of public policy that requires media attention is the area of development of national security, yet this is farfetched as far as media practice in Nigeria is concerned. The media owe its audience some form of social responsibilities. These social responsibilities of the media (press), according to some scholars, Kunczik, (1988), McQuail, (1987), Umuerri and Galadima (2012), are summarised as follows: the media serves as the political informant making information accessible by all who are within the media ambience; to protect the rights of the individual while acting as the watchdog to government; to promote the economic system of the state by alluring buyers and sellers through advertisement; and to be financially autonomous so as to remain independent of special interest and audiences.

These roles are expected to guide the general ideology of the media. Following the social roles above, it can be noted that the Nigerian media industry is yet to attain these social roles to a large extent. While the media's role is to increase economic activities by attracting investments, the "terror advertorial" rampant on the media today, and especially the newspapers has the capacity to encumber or hamper economic activities generally, as investors are afraid to invest in places they perceive unsafe for themselves and their properties. The priority of ideal media practice is that the media is able to portray the realities in society in ways that are not detrimental to the development of the society it seeks to serve. The structure and contents of

news report are driven by monetary gains, more than what seemed best for the country's socio-economic growth. The contents of news reports are not given utmost attention even though the Nigerian Press Council tries to regulate the activities of the media and their reportage.

The contemporary society is driven by scandalous, odious and ignominious news sales. When news headlines are purportedly and ostensibly coined to follow invidious or offensive language, then they are newsworthy. Idiong (2012) shares this sentiment, and argues that "one of the vestiges of the era of yellow journalism is the predilection among today's newspapers for sensational reporting, with an emphasis on the spectacular and the scandalous and an abundance of photographs are used primarily for human interest" (p.34). Idiong (2012:34) calls this *tabloidisation*.

As a result, Idiong (2012:35) asserts that with this consciousness in society, "news stories are being hyped and doctored to give them a certain slant", which does not represent good journalism. Idiong (2012:35) also observes that, "in order to promote their goals and bring their activities to the attention of the public, terrorist groups invariably rely on the media". Therefore, without the media terrorist activities do not have a strong base as these "activities would be obscure − and no terrorist wants to remain in obscurity".

Wardlaw (1982) was among those who first drew scholars' attention to the relationship between the media and terrorist organisations. Wardlaw (1982) posits that media publicity exacerbates terrorism. This study corroborates with Wardlaw's (1982) sentiment that the only way to shut off terrorism is first from the "glare of media attention". On the other hand, Weimann (2006) does not share in this, for Weimann (2006), media coverage alone does not promote or diminish terrorism. This argument the study does not completely substantiate because the media has lent a hand to terrorists in publishing their ego (see Idiong, 2012).

Rohner and Frey (2007) contend that the media− television and newspaper make more sales as reports of terrorism increase. A document from Al-Qaeda hideout reveals the aim of the group's media campaign and states thus "to improve the image of the resistance in society, increase the number of supporters…to use the media for spreading an effective and creative image of resistance" (Amos, 2006:1; Idiong, 2012:36).

There has been a plethora of studies on media's affinity with terrorist organisations. Nacos (1994; 2002), posits that, "whether it is the relatively inconsequential arson by an amateurish environmental group or mass destruction by a network of terrorists, the perpetrators' media-related goals are the same; clamoring for attention, popularity, sympathy and acceptability", and even some degree of respectability and legitimacy. Rohner and Frey (2007) argue that there is a mutually beneficial relationship between terrorist groups and the media. Bilgen (2011) also corroborates Rohner and Frey's (2007) position that the architects of terrorism exploit the media for their operational efficiency by gathering all necessary information, recruitment, fund raising and other propagandas.

Most media outfits lay hold of the opportunity to garner recognition and receive public attention beneficial to their record sales and colossal reading audiences. Studies such as Nacos (2006), Rohner and Frey (2007), Bilgen (2012), Idiong (2012), have shown that members of the terrorist group most often seem gratified by taking responsibility. For the terrorist organisations, this is one of the most effective ways to be recognised and to gain global relevance for their cause.

The Council of Europe's The Recommendation 1706 (2005), on media and terrorism states that, "the spread of public terror, fear, and feelings of chaos depends largely on the images and messages being carried by media reports about the terrorist acts and threats; thus, the presence of the mass media at the global level, frequently, exaggerates these effects out of proportion" (para.2). For Lapham (2002:27), "the media is in the communication business, not in the business of waging war". Therefore, the primary aim of the media is to attract record sale, and not to wage war against terrorism or the terrorists. This study contends with Lapham (2002) stance, and posits that, although the primary aim of the media is to make profit, the media can be used also for the war against terrorism since the media make visible the reports on terror.

It is easier to lay hold of a printed magazine or newspaper than the Internet, television or radio. This makes the print news on terrorism more accessible than the Internet or television and radio. Even though the Internet, television and radio seem almost ubiquitous in recent times, the use of the print media to gather information is on the increase too. This is the argument, for the print media, when used by one person can be dropped for another to read. This helps to

widen the reading audience as opposed to the Internet that requires Internet connectivity for one to view or read news reports (Copper, 1988). The printed news is easy to hand down from person to person without connecting to any electronic device or the Internet. More so, newspapers and magazines that fall under the range of the print media are not so difficult to come by; more than ten people can actually make use of the same printed magazine or newspaper to gather information and so the readership continues to widen (Bilgen, 2012).

Today's print media is mostly anxious about making profits in news business; making their news bulletin sellable by trying hard to gratify the readers' insatiable thirst for new information (Lapham, 2002:27). This, in fact, is why so many loathsome and/or obnoxious news reports are recklessly or frantically presented to the readers without considering the emotional implication of these reports (Amos, 2006; Fowler, 1991). This claim may be adjudged right and at the same time wrong because not all news organisations are out for profit making only, some, although are a profit-making venture, try to satisfy the reading and/or viewing public first, in the process, profit is made. However, no business venture is without a profit mindset.

As much as many sympathise with the victims of terrorist activities after reading about attacks, it is however important to redress the media's style of news [re]presentation; so that, the limning terror will play the part of informing and not reenacting fear. Scholars, like Dowling (1984, 1988), have over time paid attention either to the victims of attacks, the attackers and/or perpetrators than consider what the text writer is doing with rhetoric in a bid to report terror. The following table shows the volume of terrorism news coverage by different newspaper outfits in Nigeria within the period June/July:

Table 2.1: **Volume of terrorism coverage in the newspapers (Adapted from _The_ press, September, 2011:7)**

	June	July	Front Page	Opinion/ Column	Editorial	Feature/ Advertorial	Back Page	Inside Page	Cartoon	Picture	Total
Daily Independent	52	82	26 19.4%	10 7.5%	2 1.5%	12 8.9%	4 2.9%	65 48.5%	1 1.5%	14 10.4%	134
New Nigerian	44	56	17 17%	8 8%	-	16 16%	4 4%	37 37%	-	18 18%	100
The Guardian	34	82	13 11.2%	6 5.1%	1 0.8%	1 0.8%	-	44 37.9%	3 2.5%	48 41.3%	116
Daily Trust	235	360	22 3.6%	338 56.8%	2 0.3%	-	8 1.3%	126 21.1%	10 1.6%	89 14.9%	595
Daily Champion	67	41	32 29.6%	5 4.6%	-	-	-	61 56.4%	-	10 9.2%	108
Leadership	56	42	19 19.3%	8 8.1%	1 1%	5 5.1%	1 1%	49 50%	1 1%	14 14%	98
Total	488	663	129 11.2%	375 32.5%	6 0.5%	34 2.9%	17 1.4%	382 33.1%	15 1.3%	193 16.7%	1,151

On the chart above, it is revealed that the _Daily Trust_ has the highest records on content categories and frequency of terror stories. Uja, Nafada and Ahimie (2011:7) observe that the _Daily Trust_ reports more of these terror attacks probably because it is based in the Northern part of Nigeria where the violence is perpetrated. Apart from being based in the north, the reporter's socio-political, ethnic and religious biases in the _Daily Trust_ can influence the increase in their reports on Boko Haram terrorism. It could also be presumed that the reporters are fed up with the menace or they are sympathising with the terrorist group. Hence, the investigative function should be carried out on the causes of attacks.

Investigating journalism is gradually phasing-out. Journalists are only interested in reports after the events have taken place, what this study sees as copy-and-paste journalism. The journalists do not engage in proper investigation into the causes of what they seek to report (Idiong, 2012). This is detrimental to the future of good journalism, especially in Nigeria. Mbazie and Nnah (2012) assume that by engaging in investigating journalism, the media can curb a lot of terrorist attempts. They argue that, "…the media should also employ their investigative function by helping unmask those behind the heinous blast, those who aid and abate them, and those who sympathise with their cause." They add that "nothing stops the investigative reporter from engaging in undercover journalism, all in the public interest" (p.27).

The International Principle of Professional Ethics in journalism states that "information in journalism is understood as a social good and not as a commodity". Journalists are expected to take responsibility for the type of information they share, and be accountable not only to those controlling the media but the public too (Okunna, 2003; Mbazie and Nnah, 2012:27). Mbazie and Nnah (2012) posit that the social responsibility of the media means, journalist should on their own apply self-censorship especially where it affects the general good of the public. So, they argue that, "some sensitive pieces of information that could burn the society may not see the light of day in the public interest"; that due to "intensified tempers in the society in this era of bomb blast, journalists should weigh the information they publish vis-à-vis the consequences to common good" (pp.27-28). This study corroborates Mbazie and Nnah's (2012) position, and asserts that because of the density at which terrorist activities are reported on the media, all Nigerians are victims of the circumstance, directly or indirectly.

2.2.2. Forms of media reports

The media: Internet, television, radio, newspaper and all that, have been made accessible. These affect the way people in society use language and the growing interest in how the media represents events in society. For its availability, media language (especially the newspaper media language) is easier to collect than ordinary conversation. It is always there and can be referred to at any time. This is why Harold Lasswell in 1948 made a claim that the basic issues of communication research encapsulate in "<u>who</u> says <u>what</u> in <u>which</u> <u>channel</u> to <u>whom</u> with <u>what</u> <u>effect</u>?" (Underlining researcher's), Lasswell's points can be summarised using the following schemas:

Media representation

Who   What   How   Effect

Represented participants   Theme Motive Subject Actor Mode Process Medium

Goal/result

Addresser (sender) Agent   Patient   Addressee (receiver)
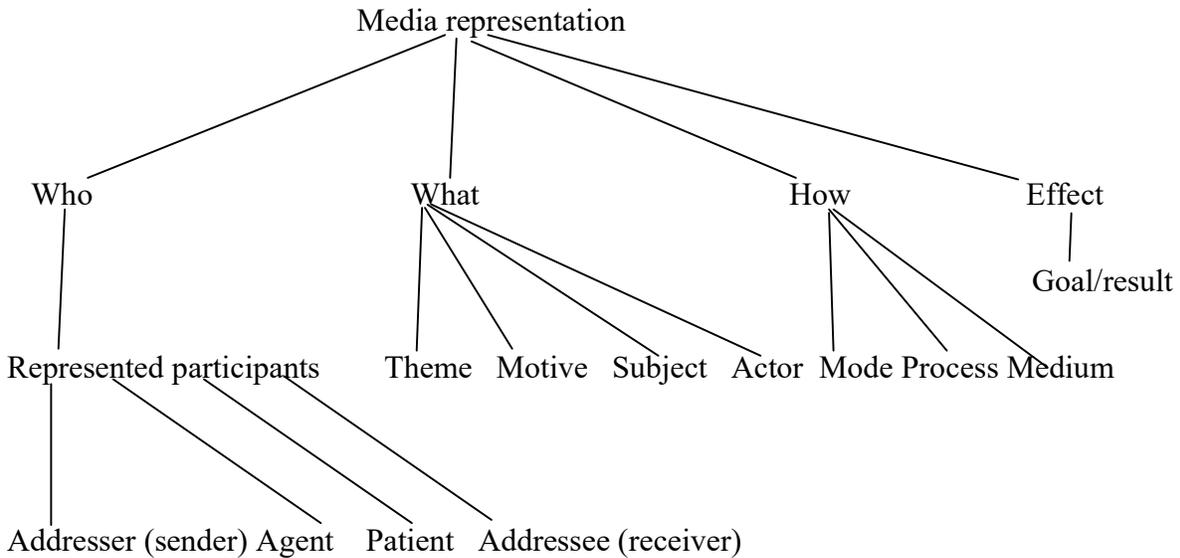
Fig 2.2. **A schema showing media representation in reports (Source: Author)**

Fishman (1965) recommends that media language should indicate "<u>who</u> speaks <u>what</u> language to <u>whom</u> and <u>when?</u>" (Underlining researcher's). Fishman (1965) proposes "when − time" in addition to Lasswell's purpose. Therefore, this media research presents a more detailed and precise data, as it interrogates not only what is spoken but also to what end. The print and broadcast media diverge in terms of the means by which pieces of information are packaged and delivered to the audiences. Spatial and temporal elements of the two media differ considerably. Therefore, these can influence the way information is provided and also the structure and amount of information delivered (Picard, 1989).

The media plays numerous roles. These functions have been summarised by scholars as: surveillance functions (beware surveillance) and interpretation functions. According to Dominick (2002), surveillance is the news and information role of the media. Thus, media reports on bomb attacks by terrorists is under the purview of beware or warning surveillance. The role of the media surveillance is to monitor and report threat. The interpretation function, as the name suggests, gives interpretation to happenings. The following are the forms of media reports.

2.2.2.1 Newspaper reports

News is what people want to hear, read and watch (Osungbohun, 1995). News is not an event, but an account of an event usually reported in the present tense to people who did not witness the event; this makes it different from other narratives. There are many qualities of news report, one of which is its truthfulness (Osungbohun, 1995). News reports whether on the radio, television, newspapers and the Internet have one or two things in common. Every means of news reporting makes use of headlines, bylines, placelines, leads, body, facts and quotations.

The term news means an account of something or event that triggers people's interest and inquisitiveness. News is a report based on an extraordinary event, a rare occurrence or an account of something unusual, something unheard of that allows for public questioning. News is usually what concerns the audience because it happens around them. Osungbohun (1995:31) sees "news as what the journalist thrives upon". He says "news is what the public wants. Something that is unusually surprising and spectacular; it is not the event but an account of the event written for people who did not witness it" (p.31).

Most newspaper organisations have an online presence so that people do not need to go to newspaper vendors or stands to read or buy them but can connect online after downloading the newspaper application on their mobile devices or personal computers. Newspaper reports contain everyday stories that account for events written for public consumption. In newspaper reports, the three different conventional presentation styles are: the pyramid style – a news stories that from the less important to the important, the inverted pyramid – an opposite of the pyramid style, where events are told from the most important to the less, and the modified inverted pyramid – this mixes both the pyramid and the inverted pyramid styles; a news item can start from the climax, goes to the beginning and the end with the climax.

Newspaper writing may not adhere to one style in the strict order of the introduction, the body and the conclusion. The writer or reporter may decide on how s/he wants to start the news. For instance, the reporter may start from the beginning (*initio ab res*) of the story, and progressively end with the conclusion, while some may decide to employ the *media res* – beginning a story from the middle, then to the beginning and to the resolution or the *infinis res*

– starting the story from the end, then with the use of flashbacks, the story unfolds, as the case may be.

Nowadays, the modern art of reporting has narrowed down to the areas of reporters' specialisation. In newspaper reporting or any kind of news report, areas of a reporter's interest are important if the news item must be given a detailed investigation. Special areas such as crime, sports, court proceedings, stock market, entertainment and politics are often presented by reporters and editors who have interest in each of the fields. These fields have their techniques and registers that the reporter/editor must pay attention to in order to attract the readership of the public (Osungbohun, 1995).

Apart from the reporter, the editor of news plays an important role in the production of news items. The work of the newspaper reporter is to go out into the field, investigate an event, present the account of the event but the editor processes it and turns it to a news item. Thus, the editor's role is to ensure the news copy fits the house stylebook of the organisation. More often, the reports can be influenced by the editor's personal biases and on a wider spectrum the ideology of the media organisation s/he serves. While most newspaper industries have their different roles to play in society, there are some general functions each newspaper media must perform. These roles range from providing information to the public, interpreting government statements through criticism, to advertorial and sports/entertainment.

Newspaper writing, like the television and radio news writing, is a type of journalistic writing. Although the television and the radio share some features with newspaper, the newspaper which largely comes in prints has a distinctive feature that separates it from other journalistic styles. A newspaper style is generally divided into two categories: the broadsheet and the tabloid categories. **The broadsheet newspaper** category is the largest of the various newspaper formats. It is usually characterised by long vertical pages with 22inches or more. The term broadsheet is derived from types of popular prints of a single sheet, sold on the streets containing different subjects, ranging from ballads to political satire usually reported in an objective language. According to some unknown researchers, the first broadsheet newspaper was the Dutch *Courante uyt Italien, Duytslandt, &c*. published in 1618 (Picard, 1989:4).

Another type is called **the tabloid**. This is a term in the newspaper industry used to refer to a smaller newspaper format per spread; a weekly or semi-weekly alternative newspaper which focuses on celebrity and entertainment stories often handed out free of charge. In this type of newspaper, the celebrities or subjects of the tabloid pay a lot of money to the newspaper industry to feature them, as this may increase their popularity status. A tabloid can also be a newspaper that tends to emphasise sensational crime stories, gossips, scandalous innuendos about the personal lives of celebrities, sports and movie stars, which may have popular eateries news. It is usually reported in a subjective/emotive language and often dominated by images. It is more popular in the UK, and it comes in $23^{1/2}$ by $14^{3/4}$ inches (597mm x 375mm) per spread sheet. There is a third major format of newspaper, the Berliner, which is sized between the tabloid and the broadsheet (Osungbohun, 1995).

In summary, tabloids and broadsheets have different styles due to what they stand to achieve. Each of these newspapers tries to appeal to its reading audiences and this, to a large extent, affects its style. Broadsheets stories are usually detailed, while the tabloid is usually scanty and/or has no details. Hard news is printed based on the editorial policy of the news house. News in a broadsheet is likely to be closer to the television news than the tabloid. In fact, in most cases, the lead is almost the same. The order of importance may also be ranked the same. One very similar feature between broadsheets and tabloids is that they both make use of images that the newspaper house thinks the reader would like to see (Osungbohun, 1995).

The seven main elements of a news report are: headline, byline, placeline, lead, body, fact and quotation. Headlines are integral part of a news story and are very relevant to the body of any news report (Pajunen, 2008). A good headline is a sentence that captures and summarises in the shortest way the theme of an event it sets to report. Some scholars define a headline as a sentence built around action verbs. According to Pajunen (2008:8), "in a way, the headline has to "sell" the story to the reader. Since the headline is usually the first thing that a person reads in a news article, it provides a framework for the reading process and steers the reader in a certain direction".

For Fries (1987:61), people read a news story from the headline expecting to connect the lines in the body of the text with what is stated on the headline. A headline has a different structure

and its language is somewhat different from other newspaper texts. Osungbohun (1998:8-9) avers that "headlines are meant to give an idea of what the story is about". He adds that one of the qualities of a good headline is that it is short, as it is "meant to arouse or whet the appetite of the audience, while the lead may be used to add suspense". The length of a headline is stated. Availability of space usually determines the typeface of headlines.

Mårdh (1980:12) differentiates headlines from other media texts and says headlines belong to block language which is usually characterised by noun phrases, grammatical units lower than the sentence, and the omission of words like articles and the finite form of the verb *be*. By estimating what an average length of a headline is, Mårdh (1980:87) states that a newspaper headline should take about seven words in length. It must be short enough to be read quickly but still long enough to give the facts comprehensibly. Headlines are written in short but cogent wordings. Whether on radio, television, newspaper or the Internet, headlines are not supposed to be long and tongue-twisting. Long and tongue-twisting headlines may confuse the public. Thus, sub-editors are often advised to avoid verbosity and vagueness. The way reporters/editors manipulate headlines matter much as the act, in political parlance (Norris, Just and Kern, 2003).

Mårdh (1980:176) also claims that the passive constructions are usually longer and less-lively than the active. Therefore, this should be seen as enough reason for avoiding them; however, while putting the most important information first may result in the use of the active voice. Fowler, (1991:78) also believes that passivity in headlining should be avoided. For his illustration, Mårdh (1980) uses this headline: "Duke kicked by horse in driving accident" instead of "Horse kicks duke in driving accident" (p.177).

van Dijk (1988a:36) opines that the headline, like the lead, expresses the main ideas of the text to the reader. Bell (1991:187) holds that the headline is an independent entity, unlike the lead. He adds that, a headline "simply abstracts the story, it does not have to begin it". For Bell (1991:187), while the lead may reflect or express new information that may not feature in the body of the news, the headline is entirely based on the news story or the lead alone.

Generally, headlines reflect the writers' perspective, and sometimes a reader may consider other aspects of the story which he finds most interesting than the one captured as the headline (Bülow-Møller, 1989:42). Thus, a good headline must be written in correct English. Present

tenses should form the structure of a good headline as this shows immediacy of the reports; a good headline is space determined, and must be fashioned to save space for other write-ups; a good headline makes use of symbols to convey meaning. In writing headlines, one must avoid the use of determiners, or articles, commas should be used in place of "and".

Byline is another component of a news-text. Bylines show the reader who wrote the article and sometimes indicates reporter's area of specialty like, crime reporter, sports journalist, science reporter, and so on. Reporter's area of interest is very vital in analysing news texts. It is from this that the analyst would know why a reporter chooses words the way s/he does. However, much is not written on this aspect of newspaper report.

The placeline, as the name suggests, is the place where the story originates. It is the location of the news story. Not much is written about placeline, because it is assumed to be less important, unlike the headline, lead, body facts and quotations. This study therefore does not emphasise placeline as such. News writing begins with an introduction. This introduction, in media discourse, is known as Lead. A lead is the first paragraph or two of any news reports. According to Osungbohun (1998:6), "journalists refer to the leading paragraph of an article as the '*intro*' or '*lead*', the essence of which is to tell the story in a nutshell". It is usually short and precise. The most important information of a news-text is supposed to start the story. Lead, as a beginning text in a news story formulates the most important point. Like the headline, the lead attracts readers to read the text. Pape and Featherstone (2005:28-29) and Bell (1991:176) aver that the lead is the most important paragraph in a news article, and the most important issues of a news story are captured in the lead-paragraph.

Werlich (1976:70) argues that a well written lead answers the 5Ws (who, what, when, where, why) and H (how) questions. Bell (1991) sees the lead as an abstract of an abstract whose values are: brevity, clarity, and newsworthiness. While the electronic media is known for their use of short and sharp leads, the newspapers and magazines may use long leads. Pape and Featherstone (2005) have argued that a lead has these 3Ws: who, what, and possibly when; and the other paragraphs after that should refer to where, why and how. That is having the most important aspect of the story come first in what van Dijk (1988a:178) calls "installment structure."

There are different types of leads: the **cartridge lead** presents the intro in the shortest possible way. It is usually abrupt and shocking. The **punch lead**, which is also called the blind lead, usually presents a non-specific angle of a news story. The **crowded lead** emphasises many aspects of an event instead of concentrating on one. The **astonisher lead** uses superlative expressions to break the news. The **shirt-tail lead** is broken into two sentences expressing two related ideas; here, sentence connectives are used. The **summary lead** presents a summarised story in a brief and straight to the point manner with the use of key words. The **effect lead** portrays the consequences of an event. It focuses on the effects of the story than the cause. Other types of leads are: **informal**, **delayed** or **suspended**, **quotation**, **question**, **descriptive**, and so on.

Facts**,** a good news story must contain simple true statements about what happens. This is reflected in the use of quotations and reported speech. Quotation and/or reported speech, and eyewitness accounts are important in a news story**.** Quotations retell word for word what is actually said. Quotations may come from participants or actors at the scene of report such as victims, eyewitnesses, government officials, security agencies, and so on. According to Pajunen (2008:11), "quotations and reported speech are an integral part of news stories, because, to a considerable extent, news is what someone says. Quotations make a news article livelier, more colourful and more authentic". He adds that it is through quotations that variation is brought into the article and moreover, actors are made participants of the news stories.

Quotation is the direct speech as represented by the exact words of the speaker. Bell (1991:209) opines that direct quotations are rather the exception than the rule in news articles, because reporters mainly turn their interviewee's comments into reported speech (Pajunen, 2008:11). Quotations and indirect speech are ways reporters try to be objective in the presentation of news items. The use of quotations enables the reporter to include opinions while still maintaining his/her objective stance. Using quotations simply means reporting what someone says without necessarily obliging to the truth in any way.

For Jukanen (1995:44), the use of quotations "is a way of relieving the reporter from responsibility: [re]presenting opinion in the form of quotations from important people is more effective and seemingly objective than presenting the writer's own opinion". Tuchman

(1972:668) avers that "with the help of quotations the reporter can remove his opinion from the article by having other say what he himself thinks". Caldas-Coulthard (1994:307) asserts that, "there is no speech representation that is objective and simply neutral… that statements are transformed by the perspective of the teller who is an agent in a discursive practice". Thus, to identify quotations in a news story, quotation marks are used. Sometimes, the quotes are indented especially where they are long. Quotation marks are therefore used to indicate "so called", to lay emphasis on the fact that a specific word or expression belongs to another source (Pajunen, 2008:12). The use of quotation marks distances the reporter from the reports. Sometimes, individual words or phrases are quote-marked to also free the reporter of the statement. Bell (1991:208) calls it scare quotes. He gives the following quotation as an example to illustrate his position:

> Indian Prime Minister Vishwanath Pratap Singh accused Pakistan today of "evil design" as tensions between the two countries rose after skirmishes along their disputed border in Kashmir

Kress (1983:135) observes that the use of quotation marks an important form of evaluating information that is presenting things as they have been said. Therefore, quotations are often used by reporters to avoid accounting for, or being questioned about what is said.

Like quotations, eyewitness testimony in news report is a vital component in authenticating a fact. Eyewitness memory is an episodic memory for an event that someone has witnessed. Loftus (1975 and 2005) avers that in an eyewitness testimony, when a face or an object moves further away, people's ability to decipher details degrades rapidly. More so, Loftus's (1975) eyewitness memories experiment tries to determine how accurate an individual's memory can be after witnessing a crime or an accident. In this experiment, Loftus showed a video of a traffic accident to participants of her experiment and when asked what they have seen, the participants were quick to say that they saw the cars (RPs) going at a fast speed in the video which led to the accident. But that was not the factor for determining the accident. This reveals to her how participants are more likely to falsely make claims that are not part of the scene of incident. Hence, she states that misinformation and leading questions are greatly influenced by what people remember about the incident.

In the same vein, Wells, Memon and Penrod (2006) expose how false confidence can be reinforced in an eyewitness account of a video they showed to their guinea pigs in an experiment they carried out on a bomber. In the experiment, Wells, Memon and Penrod (2006) depict that reinforcement can affect one's confidence level of positively identifying a suspect as their guinea pigs were not able to identify the bomber in the midst of many men in the video. This exemplifies how people's memories can misinterpret events and how difficult it is to accurately identify a suspect from a lineup. Other experiments on memory and eyewitness testimony include Berger (1995), whose experiment also holds the opinion that individual memory can record different scenes of an event without a recall to all (see Lang, 2010).

Newspapers have different stories that make up the entire print out; stories ranging from various subject matters such as politics, sports and entertainments, terror attacks, crime and investigation, stock market and weather reports, and so on. These stories are therefore guided by the objectives they set out to achieve. The types of stories may include, factual newspaper stories which are reports based on facts. It is the most common news story that reports on actual events that take place. This could be based on different themes such as sports and entertainment, politics, crime and investigation, legal proceedings, religious events, ethnic disputes, business and stock market reports, accidents and traffic reports, weather reports, et cetera. This type of report allows for the reporter to say only what happens without manipulating judgments and/or injecting personal opinions. Here, the 5Ws (who, where, why, when and what) and H (how) are used to gather materials for the reports (Bell, 1991; Werlich, 1976).

There is also the promotional newspaper. As the name implies, promotional newspaper are used with the aim of inducing the reader to support or endorse a specific project or product. This type of article may be published in supplement devoted to a particular topic. The article is put together by those in the advertising department of the newspaper house. Another newspaper type includes the interpretative newspaper story also referred to as in-depth reporting. This explains in detail the significance of current events by giving a historical perspective to the story, comparing the present situation with its historical antecedents and possibly reporting how this may affect the future. For instance, the Boko Haram terrorist reports may be seen as interpretative when their activities are linked or traced to the 1970s and/or 1980s incidents of

terror acts; as the ideology of the perpetrators of the past terrorism may quite suite the new quest for an Islamic state as it was in the 1970s and 1980s respectively (Uja, Nafada and Ahimie, 2011).

Finally, feature stories which are special articles mostly found on special sections. A feature article is story with a thorough research, interviews and analysis on a subject. It usually attempts to present an overview of a subject matter, gives examples of steps to be taken, and thereafter offer an expert advice. They are often longer than hard news stories, and are found away from the newspaper pages. Other forms of news reports are: television, radio and the Internet reports. These are not elaborated on since they are way beyond the study's purview.

2.3. Language, context, ideology and discourse in newspaper reports
2.3.1. Language

Language performs an important role in human communication. It is through it that human beings are able to make their thoughts, feelings, intentions and desires known to others. In recent times, language study has gone beyond the prescriptive analysis of "*went*" being the past form of "*go*". The investigation of language entails lots more than grammar – the rules of language. In fact, scholars, like Dik (1978; 1997), Austin (1962), Mey (2001), Carroll (2004), Bloor and Bloor (2004), Chiluwa (2007), Connolly (2007), and others, have established that grammar is just one aspect of many other aspects of language analysis. For these scholars, language study involves lots more than its prescriptive interpretation.

According to O'Grady, Archibald and Katamba (2011:243-244), even though language is a means of communication, it is not the only means whereby people communicate to others. For these scholars, there are different levels of communication. For instance, "a shriek communicates a sudden fright, an uncertain gait communicates an inebriated state, a beard communicates that its wearer is a male of the species" (p.243), and so on, however, until language communicates to the hearer, its meaning is lost (O'Grady, Archibald and Katamba (2011:243).

Language, in this study, is looked at in different ways: as discourse, text, codes, signs, semiotic system and so on. In Chandler, (2002:157-9), a text is seen as a system of signs organised

according to codes and other sub-codes which reflect certain values, attitudes, beliefs, assumptions and practices; and language as a code selects and combines signs in relation to the interpretative framework that code producers and interpreters use.

In addition, words whether spoken or written have a structure that connects interlocutors with each other. Interlocutors are interactants or symbiotes whose relational effect is encoded in language. When it is averred that words have a structure, it means that words have effects and can be as powerful as actions themselves. Most times, when words are spoken, people see the effects as actions already taking place. The British Philosopher John L. Austin (1911-1960) in his well-received contribution to scholarship *How to do things with words* (1962) makes a claim that, some words are action in themselves, so that when verbs are said to be action words, some are actually doing words.

Austin (1962) was the first philosopher to draw the attention of scholars to the many functions performed by utterances as part of interpersonal communication. In particular, he points out that many utterances do not communicate information but are equivalent to actions, so that when someone says, I apologise, I promise, I do (in a wedding) or I name this ship…the utterance immediately conveys a new psychological social reality.

The distinctive thing about language is its symbolic nature (O'Grady, Archibald and Katamba, 2011). To understand the meaning embedded in language, context has to be considered. For its conventionality, language combines words to make it possible for users to symbolise an open-ended set of thoughts. The primary function of language is that it represents thoughts, whether as spoken, written or signed. Language, context and ideology are relevant concepts in discourse analysis, stylistics and pragmatics. These three concepts intermingle in persuasive discourses like the media discourse. Studies like (Bresnan, 2001; O'Grady, Archibald and Katamba, 2011), have also shown that language is much more descriptive, applied, and functional; with the way language is studied in recent times, it is obvious that language analysts are way over the judgmental, prescriptive nature - *"thou-shall-nots"* of analysing language patterns. The language analyst considers the functionality of language as used in certain domains or contexts.

In the same vein, it is very tricky for language analysts to be hypercritical about the correctness − grammaticality and incorrectness − ungrammaticality of constructions without putting into

cognisance the factors that transpired its use which is where context comes in. As a result, in today's language studies, what people do with language is more important (Austin, 1962). Linguists, especially, sociolinguists like Mey, (2001), Fairclough, (1989), van Dijk, (1988), and pragmatists, like Blommaert (2005) are no longer interested in language analysis based on rules only, but are interested also in how and why discourse patterns emerged; that is, language scholars consider language according to the contexts in which language patterns are based. This study, therefore, is located in media discourse as what is analysed is based on media language.

One place where language is determined based on register (language used according to profession) is the media. Linguistic choices are employed according to the occupation of its users. This can be related to genre which Bock and Fanning (2006:198) describe as a "literary classification that describes the broad contours and features of a particular literary work". Thus, in media practice, there are linguistic choices peculiar to news reporting generally. There have been series of studies on the use of language in the media. For instance, White (2009:30) focuses on the "hard news" and asserts that "the hard news report is a central pillar of modern English language news journalism and the journalism of many other languages and cultures". White (2009) says it is by "the hard news that prototypical news events like accidents, natural disasters, crimes, stock market crashes, election results, medical breakthroughs and acts of warfare are reported" (p.30).

The mass media, according to Mckay (2006), are generally considered to include the press, television, radio, and the Internet. The events that are reported, advertised, relayed, documented, broadcast help to organise and shape understanding of how people see the society and culture. The media supply information about reality and help to construct attitudes; they educate, inform, sell media products – news stories, advertorial, entertainment, mobilise opinion, and so on. The way to achieve all these is through language. Thus, media language as a type of discourse comprises all forms of meaningful semiotic human activity seen in connection with social, cultural and historical patterns and developments of use (Blommaert, 2005).

van Dijk (1988b:2) posits that "media discourses in general, and news reports in particular, should be accounted for in their own right; as particular types of language use or text and as

specific kinds of socio-cultural practice". This means media houses have the right to make choices that relate to news production. This is the reason for their in-house orientation, and it behooves the reporters and editors of the news house to respect these choices so that they do not run afoul of professional ethics. A government owned media has a different reportage from a private media house. Thus, reporters in both government and private media must have to bear in mind the suitability of their news stories to their proprietors (Osungbohun, 1995:4-5).

Media language has been a concern to scholars in that some believe that there should be some form of control in the way the media uses language. Mey (2001) asserts that among the cases of linguistic despotism that have attracted most attention are language of the media and medical interviews. For Mey, talking about the television and the radio, "although the air waves in principle are free, there should be some control on what is put on those waves; in particular, one should not allow powerful interests to monopolise the media for the sake of profit", as it is in the United States (2001:297).

2.3.2. Context

Context plays an important role in the present-day language studies. It affects everything in human communication and influences communication processes (Verschueren, 1999). It is the role of context to espouse what is communicated directly or indirectly. Context shows the setting − activity, environment, and the participants in a communicative event. Spencer-Oatery and Zegarac (2010:78) say context in social pragmatics affects the way people use language, especially in with the influences of situational context features such as the participants (their role in the communication, the amount of power differential between the participants, the degree of distance or closeness between the participants, the number of people present), the message content and the communicative activity. Context can be situational, psychological, cultural, interpretational or social, et cetera.

Quite unfortunately, context has been interpreted to mean the concrete aspects of the environment in which an exchange occurs. But Mey (2001) has explained it as "a dynamic concept that is understood to mean a continually changing surrounding, in the widest sense, that enables the participants in the communication process to interact, and in which the linguistic expressions of their interaction become intelligible" (p.39). Mey (2001) adds that, context is

more than just reference. It is action that gives utterances their pragmatic meaning and counted as true pragmatic acts (p.41). It is against this background that the study views context as a situation in which writing, reading, talking and listening occur. It is the content and circumstances surrounding communication generally. The circumstances for communication may be summarised as:

i.   The events that precede the communication

ii. The lines of argument raised

iii. The logicality involved

iv. The manner of presentation

v.   The place of presentation

vi. The reason for communication

These circumstances surrounding communication outlined in (i)-(vi) above relate to rhetoric and rhetoric involves the three lines of meaning such as ethos, pathos and logos which are relevant components in communication − written or spoken. In sum, context is the common ground, or the meeting point between a writer and his/her audience. Every writer has a purpose(s) to achieve and one of these purposes is to connect with his audience. See the communication triangle below which illustrates the relationship the writer holds with his/her audience:

Writer

Audience   **Context**
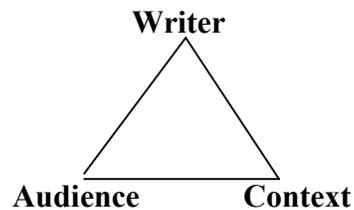
Fig. 2.3: **The communication triangle (Source: Author)**

Efforts to show the importance of context in analysing language includes the studies by Bloor and Bloor (2004:21), who assert that "people use language to make meaning in specific

situations and the form of language that they use in discourse is influenced by the complex aspects of those situations". Language users are likely to select and use different rhetorical devices as their linguistic situation permits them. Bloor and Bloor (2004) argue that situations affect the choice of words and grammar used in both written and spoken forms.

2.3.3. Ideology

Every media organisation has some ideologies they tend to pursue and protect. Some of these ideologies may be detrimental to their existence, while some are what actually make them exist as operational media channels. The notion of ideology was first invented by the French philosopher, Destutt de Tracy at the end of the 18th century. de Tracy sees ideology as a "science of ideas" (the study of "how we think, speak and argue") …" (van Dijk, 1995a). After de Tracy, many other scholars have attempted to define the concept in different ways. Some of these scholars like, Kress and Hodge (1979), Fairclough (1989, 1992), Wodak (1989), van Dijk (1998), and Blommaert (2005) assert that ideology is a very fertile area of investigation in pragmatic and stylistic studies.

For instance, Blommaert (2005) sees the notion of ideology as comprising discourse and power. He adds that there are diverse approaches to this and thus states that: some authors approach the concept as a "specific set of symbolic representations − discourse, terms, arguments, images, stereotypes − serving a specific purpose and operated by specific group or actors recognisable precisely by their usage". For Eagleton (1991) and Thompson (1984), ideology is a general phenomenon which characterises the totality of a particular social or political system, and operated by every member or actor in that system. Blommaert (2005) says firstly, ideology stands for partisan views and opinions. That ideology is sensed to represent a particular bias characterising specific social formations with specific interests. Secondly, ideology stands for the 'cultural', ideational aspects of a particular social and political system, the 'grand narratives' characterising its existence, structure, and historical development.

According to van Dijk (1995:18), ideology is "the interface between the cognitive representations and process underlying discourse and action, on the one hand, and the societal position and interests, and social groups on the other hand". From the foregoing, it can be deduced that ideologies are a set of principles or systems that organise social cognitions.

Ideologies control the minds of members that operate in the same system or group. van Dijk affirms that ideologies mentally represent the social stance or characteristics of a group, such as the group's identity, group's set objectives, goals − tasks, norms and values, position and resources (1995:18).

The notion of ideology according to Fairclough (1995a:46) is the distortion and manipulation of the truth in pursuit of specific interests. Jalbert (1983:282) believes that the media play an important part in the production of ideology. For Kress (1985:29), ideologies are articulated in language. Fairclough (1995b:73) avers that "language is a material form of, and invested by ideology". Fowler (1991:10) reverberates that "anything that is said or written about the world is articulated from a particular ideological position: language is not a clear window but a refracting, structuring medium". Fairclough (1989:88-89) by introducing the concept, ideology struggle, says it "takes place in and over language. That is to say that, language is not only a site of, but also a stake in, ideological struggle. At the centre of this struggle lies power to decide things such as which word meanings are appropriate or correct".

Fowler (1987:69) asserts that "how things are said is as important as what things are said, as ideology is continually expressed in the elements of linguistic structure". Ideology is imprinted in the available discourse (Fowler, 1991:42); any feature of linguistic structure can be ideologically significant in grammar, syntax, semantics, and so on (Kress 1985; Fowler 1987, 1991; Fairclough 1995b). Therefore, this study sees ideologies as those regulations or set of doctrines that guide the operations of a group; in this case, values that control or monitor by providing specific operational attitudes, structure and application of socio-cultural knowledge of the [newspaper] media. When Blommaert (2005) claims discourse and power equal ideology, it makes some sense. It makes sense in that ideologies govern the overall operations of a system, the structure − power and discourse.

2.3.4. Discourse

Influences from the social sciences are recently shaping new perspectives and approaches to text in the arts and humanities. The prevailing focus on the economic, psychological, political and social aspects of news processes has further aided in the development of the study of mass communication. This orientation provided important insights and methodology into the macro

conditions of news production and into the uses or effects of mass media reporting (van Dijk, 1988:1). As a term, discourse has been used at random to mean any talk, conversation or communication that involves people. It is originally from the Latin word, *discursus*, which means speech or conversation.

Since its emergence, "developments in the study of discourse in different areas as speech communication, cognitive psychology, social psychology, and ethnography have revealed that discourse is not simply an isolated textual or dialogical structure. Rather it is a complex communicative event that also embodies a social context, featuring participants (and their properties) as well as production and reception processes" (van Dijk, 1988:2). Present discourse studies are rooted in anthropology and ethnography and in the relationships between these disciplines, and poetics and semiotics (van Dijk, 1988:3).

Discourse, according to Mumby and Stohl (1991), is defined as "the ensemble of phenomena in and through which social production of meaning takes place" (p. 315). A text is a product of the environment, which means that it is socially created. For a text to successfully appeal to the reader, the writer or author needs to invoke some discursive context that does not only appeal to the reader's emotional state but also co-opts the reader into an active collaboration of creating a textual universe (Mey, 2001: 245). Mey (2001: 190) posits that discourse is "a *metapragmatic* condition which not only refers to the immediately perceived context of a conversation, a job interview, a medical consultation, a police interrogation and so on; it also comprises the hidden conditions that govern such situations of language use".

Discourse and text are different in that discourse involves more than just a collection of sentences; it entails all the processes governing the production of a text, from the making of the text to what makes or constitutes the texts, and thus the text itself. Foucault (1972) characterises discourse as the practice of making sense of signs; practices that systematically form the objects of which they speak" (p.44). Mey (2001:191), sees discourse as a process in society as he posits "discourse creates and re-creates society's bonds; it transcends the individual user and enables the single individual to exist and coexist with other individuals".

The success of any text depends largely on the reader's active collaboration in creating a textual universe (Mey, 2001:245), a reader who tries to understand the world in which things are encoded or described. To do so, s/he has to enter the world of the text, by becoming a participant in the drama enacted in the narrative, at the same time being an *understander,* in Mey's (2001: 240) words, of the ways in which the personae interact and textually referred to. Mey says "the reader is [a] party to the textual discourse as much as is the author: only in the meeting of their heads" (2001:245). The self-activation of readers also relies on author's credibility and authority, Mey (2001) says. The author's authority is dependent on how skillfully language is managed to describe events and persons depicted in the text.

Discourse, therefore, is a *metapragmatic* condition of language use whether spoken, written or signed which is not considered in "isolation from the systems and structures that support it and whose fulfillment it constitutes" (Mey, 2001: 192). There are different types of discourses: media discourse, medical discourse, classroom discourse, religious discourse, political discourse, and so on. This study is a media discourse investigation and so media language is interrogated by establishing the discourse strategies or tropes deployed and how they persuade the reader of news reports.

2.3.5. Rhetorical tropes as persuasive effects in media discourse

1. Metaphor

From ancient Greek and Roman rhetoric, metaphor has been known to mean a transfer of meaning from one word to another; a process of deriving meanings that are not originally inherent in a word or object of reference. Metaphors are instruments of cognition, and due to the growing interest in its study in recent times, it has been assigned a central role in the perceptual and cognitive processes of human communication (Mey, 2001). A metaphor is a trope or figurative expression that compares one thing with another with similar characteristics. It is a means of transference of quality from an object to another. Lakoff and Johnson (1980) see metaphor as not just a figure of speech but linguistic expression capable of restructuring the way readers feel about the textual universe. Lakoff and Johnson (1980) say metaphors provide a window on the way language is structured and, on the way, we think: *metaphors we live by*. For Mey (2001), human beings [exist and] live by metaphors (Lakoff and Johnson, 1980);

human language and expressions are more often being bombarded by metaphors, knowingly or not.

Metaphor, for some scholars, may be a stylistic device of some sort. But this is not always the case as a metaphor only becomes a stylistic component when it serves to compare two distinct phenomena such as objects, events, ideas or actions brought together by imposing some inherent characteristics of one on the other. The imposition often comes to mind when the metaphor user sees matching features.

There are, however, controversies in how metaphors are used either by users or those who listen to them. The understanding processes in using metaphors are in two ways: those who use them and those who hear them. For those who use them, how appropriate are these metaphors in the context of use? And, for those who listen to the users, how do they understand the use? Can the listener or reader relate to these uses of metaphors and make meaning of them? These are the many problems and dangers in "metaphorising". In fact, Mey (2001) says that:

> Discussions on the aptness and necessity of metaphorical awareness usually focus on the problem of content: what does a particular metaphor express, and how? There is, however, another question that needs to be asked, namely: how felicitous is a particular metaphor in a particular context, such as solving a problem, obtaining consensus, elucidating difficult subject matter, and so on (p.30).

Metaphors may make it difficult for people to understand, and be understood. Mey adds that "metaphors are not individual means of conceptually dealing with the world, but means that have become current within a given linguistic and cultural community" (2001:302). From this perspective, it means metaphors are culturally and multifariously used. Thus, to avoid conceptual or linguistic imperialism there is need for openness in its use as they (metaphors) are "loaded weapons" (Bolinger, 1980). Metaphors represent a world through seeing and wording. Wording, here, does not necessarily mean a label as in the referential account of representing things, events, people, and so on but ways of conceptualising and understanding the world.

Mey (2001:307) posits that "the way we deal with the world is dependent on the way we structure it metaphorically; conversely, the way we see the world as a coherent, metaphorical

structure helps us to deal with that world". Thus, metaphors are not just the forms of figurative language but frames in which users conceptualise events. Metaphors make implied comparison between two things that are not related but share some attributes. They are usually used by creative writers to add colour and audacity to ordinary language. They are now used in almost all writing, from advertising to fiction and news discourses. Metaphors are used in news reports, especially the newspapers to describe events as they add colour by making the reports more concretised.

Scholars who have worked on media text using metaphor as tools for investigation include Silaski (2009) who considered topic-triggered metaphors in newspaper headlines and elucidates that mappings in sports newspaper headlines reveal that choices of metaphorical source domain is triggered by some aspects of the target domain. For instance, nickname for sport club may be derived from animal or bird; metaphorically standing for the sports club, when the salient characteristics of animals and birds are mapped into the players (Silaski, 2009). Krennmayr (2011:11) sees "cognitive linguistics as a powerful new way of looking at both language and thought – with the metaphor".

Also, Trčková (2011), who interrogated the multi-functionality of metaphors in newspaper discourse, posits that metaphor themes, in reports in natural disasters like the 2004 Indian Ocean tsunami and the 2005 hurricane Katrina, captured in *The Globe and Mail* (2004, 2005), a Canadian national daily newspaper, and *The New York Times* (2004, 2005), an American national daily newspaper respectively, "function as a conceptual tool and effective ideological weapon used to simplify reality, hide politico-economic and social conditions, bipolarise the world, dramatise stories by appealing to reader's emotions and creating feelings of community and belonging" (p.1). Ezeifeka (2013) asserts that metaphors are cognitive phenomena used to encode social meaning and cultural presupposition and implicated as strategic linguistic tools employed by media practitioners to sway public perceptions and assume consensus for the argument they are projecting as credible.

There are different types of metaphors: **dead metaphor** – that which has lost its force and meaning through overuse, for example, "fishing for compliments". **Burlesque or extended metaphor** is a metaphor that the comparison is bizarre or exaggerated with multiple comparisons, for example, "the darkest hour of the night is about one hour to morning".

Catachretic or absolute metaphor fills in the gap caused by insufficient language, for example, "at the foot of the mountain", "the eye of the needle". **Conceptual metaphor** is also called **root** metaphor, where one idea is understood as another. The conceptual metaphor type has been theorised to privilege thought over language, for example, time is money. **Implicit metaphor** is used in situations when the subject is sufficiently well-known so that details are cut out, for example, "the sect resorted to guerrilla warfare". The **complex metaphor** refers to cases where the references are layered with more elaborate description, and so on. All metaphors are deviations in language use and can be seen as part of style.

2. Metonymy

The concept of metonymy has been used in literature to mean a figurative expression or trope in which the name of one thing is used in the place of that of another thing which is associated with or suggested by it. Traditionally, metonymy is the relation between two closely related conceptual entities; it is a cognitive process in which one conceptual entity referred to as the vehicle provides mental access to another conceptual entity seen as the target within the same domain.

Metonymy, like the metaphor, involves transference of meanings from on concept to another; both metonymy and metaphors are studied in rhetoric and also relevant in the cognitive-linguistics field. Lakoff and Johnson (1980) posit that metonymy and metaphor are conceptual in nature; and not only word based. Metonymy occurs in idealised cognitive models (ICM). ICMs are found in everything that is conceptualised including things and event. Thus, metonymies are conceptual phenomena based on domains or ICMs. Kövecses and Radden (1998) provide a five-fold assumption of the concept of metonymy, thus:

i. Metonymy is a matter of language
ii. Metonymy means a transfer process of the meaning of words which have reference that is, using the name of one thing in place of another.
iii. Metonymy is a "stand-for" relationships between names
iv. Metonymy deals with the relationship between two conceptual entities, where the nature of the relationship is seen to be one of contiguity or proximity (that is associated with or suggested by it).

v. It is parasitic on literal language.

Thus, metonymy is a rhetorical device used to characterise things, events, ideas in parts and whole relationships. For instance, one could say, "it is difficult to attack the *crown*", "there were many *footprints* at the venue, and so on. In these two examples, crown and footprints are metonymically used to stand for or represent the kingship or royalty and a crowd of people respectively; so that, one does not outrightly use language, but code it up in a manner that suggests oratory – an art that describes rhetoric.

Metonymy has been studied by different scholars in rhetoric, historical semantics and cognitive linguistics for many years and recently recognised as a fundamental cognitive linguistic phenomenon alongside metaphor (Panther and Radden, 1999; Nerlich, 2006: 613). The earliest definition of metonymy suggests it as a "trope that takes its expression from near and close things and by which we can comprehend a thing that is not denominated by its proper word (Koch, 1999:141).

3. Amplification

Amplification is derived from the Greek word *auxesis*, used in rhetoric to refer to the means of extending thoughts by exaggerations; foregrounding of words in a way that adds to the overall rhetorical effect of a texts. It is a kind of hyperbole, even though they are both rhetorical tropes in their right. Amplification as the name suggests is a set of rhetorical strategies which constitute *invention* (one of the five canons in the Aristotelian rhetoric). Harris (2010) views amplification as involving a repeated word or expression while trying to add to details in order to emphasise or stress the centrality of a point in a discourse. Example of amplification is: my *mother*, my lovely beautiful *mother*, I will not forget. The repeated word in the sentence is *mother*. Repetition of this sort is to emphasise the referent which the speaker sees as being the mother.

4. Allusion

This is a reference to something; a means of intertextualising different codes into one context. Allusion can be seen as a brief and/or indirect reference to a person, place, event, idea or thing of historical, ethnographical, political, cultural or religious significance; thus, it does not

describe what it refers to in detail. It is usually used as a passing comment with a rhetorical effect that adds to what is being discussed (Harris, 2010). Writers or speakers usually deploy this type of rhetorical device to persuade and appeal to readers' or listeners' emotion.

In newspaper reports, allusions function as rhetorical effects used by news producers to intertextualise from existing texts on the subject being discussed. For example, reporters draw allusions from history when they perceive the event being described as one that is being repeated or when the event resembles an earlier occurrence. News reporters can also draw references from texts such as the Holy Bible as in a biblical allusion like "the attack in village is a *Sodom* and *Gomorah* kind of punishment." Here, reference is made to appeal to an experience in the Bible where the two cities, Sodom and Gomorah faced the wrath of God for their sins. There is a religious background to this incident; thus, simplifying the complex idea by referring to an event already happened. Another example can be seen in the statement: Boko Haram sect attempts an attack but met their *Waterloo*. The reference in this case evokes a historical context; as it refers to a battle fought at Waterloo, Belgium on June 18, 1815, resulting in an epic, final defeat of Napoleon Bonaparte – a French military leader who led successful campaigns and became prominent during the French Revolution. Allusion functions as a rhetorical trope that stimulates ideas by adding together pieces of information familiar to the reader or listener.

5. Hyperbole

Hyperbole is some overstatement or extreme exaggeration deliberately used for a rhetorical effect. It is derived from Greek which means *over-casting*. Hyperbole is used in everyday language as a figurative expression for emphasis. It is used for rhetorical embellishment, to create and attracts attention to a particular concept. An example of hyperbole is "she is as tall as an *iroko tree*". This could also function as a simile but the exaggerated words, iroko tree makes it overstated and thus a hyperbole. Iroko trees are very tall that even giants are not described as being tall as that. The point, however, the speaker of the statement is trying to emphasise is that the woman is too tall for a human. A more apt example would be as it is applied in the news reports. For instance, the statement "Boko Haram *takesover* Buni Yadi" on the *Daily Trust*, Thursday August 21, 2014 does not agree with the body of the reports in facts. The headline is overstated as it tries to influence or appeal to the reader in a sensational way.

6. Epizuexis

Epizuexis is a figurative expression found in rhetoric used to mean the repetition of a word or phrase in succession within the same sentence [or paragraph] for a rhetorical effect such as rendering vehemence or emphasis to a point. It is also used as a persuasive technique whose function is to appeal to emotions. Epizuexis is also known as diacope. "*You fools*, *you fools* who has bewitched you", "*comfort ye, comfort ye* my people, saith your God" (Isaiah 40:1).

7. Number

Number is a credibility and precision marker in narratives or expositions that appeal to emotions. The use of numbers as rhetorical effect in news reporting generally places reporters at a credible vantage point; meaning that they have carried out an investigation to the event they are reporting. Use of numbers in news stories is as important as any other rhetorical device discussed in this study. Numbers show level of victimisation, damage, miles covered, and so on. It is through this means news consumers know how many people that are affected by flood, terror attack, awarded degrees, convicted of crimes, et cetera.

8. Epithet

The term epithet is from the Greek word *epitheton* meaning attributed or added. It is a descriptive term that accompanies or occurs in place of a name, it can be seen as a title. For example, Bezaleel *the Great* or Alexander *the Great*; the great being added describes Bezaleel or Alexander as not just any other but the great one being referred to. Epithet is used to represent one's style, aesthetics or even geographical reference. In rhetoric, epithet is an adjective or adjectival phrase that characterises the prominence of a place, thing or person. The descriptive phrases can occur in a positive or negative way. Persuasion, being a central component in rhetoric, employs epithet which gives leverage to an argument. Thus, rhetors use epithet to direct the audience to the point they are trying to buttress.

9. Apposition

The term apposition is used to refer to a grammatical construction in which two elements, operating in the same governing category, normally noun phrases are placed side by side, with one element serving to identify the other in another way. It is a rhetorical device used in the

same sentence in another way for the purpose of clarity, emphasis or providing more details. Apposition is derived from the Latin word *adpositio* where *ad* means "near" and *positio* stands for "placement". By a direct interpretation this means "near placement". Thus, apposition is the process by which a linguistic item is given a second occurrence in another form. It shows the relationship between two noun phrases that denote the same thing, idea, place or person.

According to Leech (2006), apposition is the relation between two constituents such that the following statements normally apply. Apposition can be found between two noun phrases or constituents that are related and expressed by the verb *be*. To identify appositive words or phrases, the two are usually juxtaposed and combined in a single noun phrase. For example, "*Goodluck Jonathan, the former president of Nigeria*, has received another award". The second noun phrase, the former president of Nigeria is an appositive statement of Goodluck Jonathan. The implication of the use of the appositive phrase is to add to the details of the referent, Goodluck Jonathan. Another example is "*Albert, the Doctor*, is here to see you". The two constituents in apposition are "Albert" and "the Doctor"; *the Doctor* being an appositive statement of Albert.

There are two types of apposition. These are **restrictive** and **non-restrictive**. In the restrictive apposition, the second appositive is a necessary part of the first appositive. It is a qualifier of the first as in the example "*Goodluck Jonathan the former president of Nigeria*, has received another award". To identify a restrictive apposition, there is a manifestation such as the use of a definite article, determiner or definite modifier in a more general expression. In non-restrictive apposition, the second appositive marked by a comma is not necessarily part of the first appositive rather it provides more information. For example, "*The former president of Nigeria*, *Goodluck Jonathan*, has received another award". Here, the second appositive statement *Goodluck Jonathan* only adds to the details of the first appositive *the former president of Nigeria*, as there are several other former presidents. The next section discusses style in connection with rhetoric – the act of persuasion.

2.4. Style and rhetoric in news discourse

Style and rhetoric are employed by the news producers to meet readers' need which is to communicate the message in some persuasive and appealing ways. Newspaper language falls

under the purview of media discourse, and it has different kinds of stylistic features (van Dijk, 1988a:76; Crystal and Davy, 1969:174). Pape and Featherstone (2005:49) maintain that "the language of the press may be a specific discourse which has its own style and vocabulary". Pajunen (1989) sees style as an amplifier of the message. In his studies on rhetoric, Aristotle believes that word choices, word imagery and word appropriateness form the style of a text. Aristotle adds that every type of rhetoric is informed by a particular style and yet style is often disregarded (West and Turner, 2004).

Aristotle's rhetoric proposes some canons or principles for an effective communication and appeal. These are: invention, arrangement, style, delivery and memory. The issue of concern in Aristotle's persuasive canons is that all the other canons are related to style – one of the five. For instance, **invention** which has to do with the construction or development of an argument is relatable to the manner of speech [text] **delivery**, its **arrangement**, and committing to mind which is the **memory** aspect of the canons of rhetoric.

Invention uses enthymematic reasoning as it is closely connected to logos. **Arrangement** in rhetoric has to do with a speaker's (or writer's) ability to organise a speech [text]. Aristotle (384-322 BC) posits that for effectiveness in communication and enhancement in persuasive appeals, speakers [or text writers] should seek out organisational patterns to use; patterns that logically transit from one point of idea to the other without being boring to the audience. He proposes a threefold structure in a speech [text] such as: introduction, body and conclusion.

In news writing, the introduction appears as the lead component which is also called summary-intro with the 5ws (what, where, when, who and why) and h (how), and the other paragraphs signifying the body and the conclusion that is the last statement that appears in a news report, what is called, in journalist parlance, the *kicker*.

Style (*elocutio*), as a meaning component, is embedded in language. Language is used in all spheres of human endeavour, the newspapers included. Simpson (2004) avers that "much of our everyday experience is shaped and defined by actions and events, thoughts and perceptions, and it is an important function of the system of language that it is able to account for various 'goings on' in the world" (p.22); this system of language is style. The perspective through which a news story is narrated forms an important stylistic dimension.

It is important to note that reporters' styles help them to create rhetoric. It is from this caveat that this study views reporters as amplifiers, arbitrators, and/or creators of their own rhetoric about terrorist acts; especially newspaper reporters. News style, therefore, depends on the journalists, especially the news writers and their editors. In news reports, colloquialism and informality are not allowed except in quotations (Pajunen, 2008:5). Newspaper language is basically formal and impersonal; even though scholars have opined that there is no clear objectivity in reporting news especially sensational news texts. It is either the reporters represent reports taking sides with the victims (patients) or the perpetrators (actors) as the case may be.

Ayoola (2008c:161) also argues in this direction and states that, no matter how hard media organisations claim to espouse balance and objectivity in their presentations; their reporting is often slanted in favour of one of the sides (see also Ayoola and Olaosun, 2014:51). Ayoola (2008a) says, while reporters struggle with balance and objectivity, several news items are deliberately omitted, under-reported, or over-reported (p.3). Therefore, this study underscores that since objectivity is usually difficult to achieve, reporters' style on any subject, whether terrorism or politics has a particular effect or effects on the news audiences depending on the reporters' linguistic choices.

Most terror incidents are symbolic, having different meaning assigned to them by those who perpetrate them (the acts), as well as officials, victims, and journalists. Picard (1989:5), posits that "terrorist acts are not merely random events, however". Also, news report strategies and techniques are crucial in helping form the meaning to the acts by media audience. Thus, the style and rhetoric of news reports may serve as amplifiers to terrorist activities. Picard (1989:5) also avers that "journalists play a variety of roles in the persuasive atmosphere and are deeply involved in the construction of rhetorical visions about terrorism and its perpetrators". For him, news reports do more than convey information. Style has so much to do with the appeal, the colour, or the texture of any story; as the direct consequence of a narrative framework depends on it.

The voice, in newspaper report, is usually active and not passive. Pape and Featherstone (2005) suggest the use of short and simple sentences in news reports. Tuchman (1978:106) points out

that, sentences in news stories usually contain fewer than twenty words and there is avoidance of the use of words with more than two syllables.

However, van Dijk (1987:8; 1988a:76; 1988b:10), has argued that news texts have long and complex sentences. Pape and Featherstone (2005) have corroborated this position that more than twenty words are found in an average sentence of a news-text. van Dijk (1987:8) says that sentences in news reports tend to contain rankshifted clauses and are also made up of nominalisations. Crystal and Davy (1969:174) and van Dijk (1988b:10) point out that news stories have some syntactic features which are not usually found in other forms of discourse. This study corroborates van Dijk's point that news reports usually contain rankshifted clauses as most newspaper reports used in this study have demonstrated. The next segment looks at newspaper traditions as a way of evoking style in news narratives. The section discusses the styles and structural arrangement of news items.

2.4.1. News traditions as style in news reporting

News texts are divided into paragraphs (Pape and Featherstone, 2005). This principle of paragraphing is for easy composition and reporting of different pieces of information; hence it makes it easier for the reader to segment ideas. Pajunen (2008:14-15) states that paragraph boundaries in news reports are good "resting-places" for the eye. He adds that, paragraphs in newspaper stories are generally shorter than other forms of written discourse. Pape and Featherstone (2005:62) believe that the reason for these short forms of paragraphing is to make for easy readership. Unlike other literary pieces, the structure of a paragraph is different in newspaper reports. Longacre (1979:115) and Pajunen (2008:14) see the paragraph as a structural rather than an orthographic unit. Longacre (1979:115) states that "paragraph indentation is sometimes determined by eye appeal". van Dijk (1977:152) avers that "paragraphs indicate sequences of discourse that somewhat belong together. Thereby, a new paragraph marks a topic or sub-topic change" (Pajunen, 2008:14).

Brown and Yule (1983:95) opine that "while the beginning of an orthographic paragraph may signal a topic change, it is not necessary for it to do so. A new paragraph may indeed indicate the beginning of a new part of the text, especially if the first sentence of the paragraph includes

a sentence-initial adverbial expression". For them, the style of paragraphing in newspaper articles gives it a new form rather than a deviation from the norm of a "true" paragraph.

Remarking on the cohesion, van Dijk (1987a:7) and Bell (1991:172) hold that newspaper stories lack some form of cohesion between the paragraphs. They see cohesion as often fragmentary or non-existent. This is because news reporters are not the creators of the storyline which may be interrupted by eyewitness' accounts and other events that occurred in the process. Unlike, fiction or other literary narratives, news stories are not planned and may not be cohesive. There are different styles and structures of news reporting. These are:

1. The pyramid style

The pyramid style of newspaper report implies that the writer presents the least important idea first and then moves to the next important, up to the most important in ascending order. It is mostly used for soft news or feature story. See the pyramid style in Fig. 2.8 below for illustration:
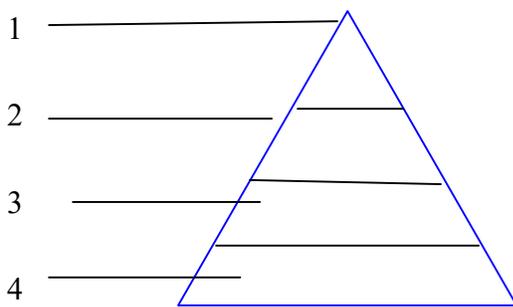
Fig. 2.4**: News pyramid structure adopted from Osungbohun (1995:31)**

1→ news begins with least important item

2→ followed by an important news item

3→ moves to a more important news item

4→ most important news item

The Fig 2.8 above illustrates the structure of news reports using the pyramid style. Newspaper reporters/editors are usually guided by what they perceive the public wants to hear first.

Sometimes in order to gain the concentration of the reader, reporters present news using the pyramid method.

2. Inverted pyramid style

The inverted pyramid method is the presentation of news in the reverse order − a descending order; from the most important to the least important news items. The inverted pyramid is used for hard (breaking) news. See the diagram below:
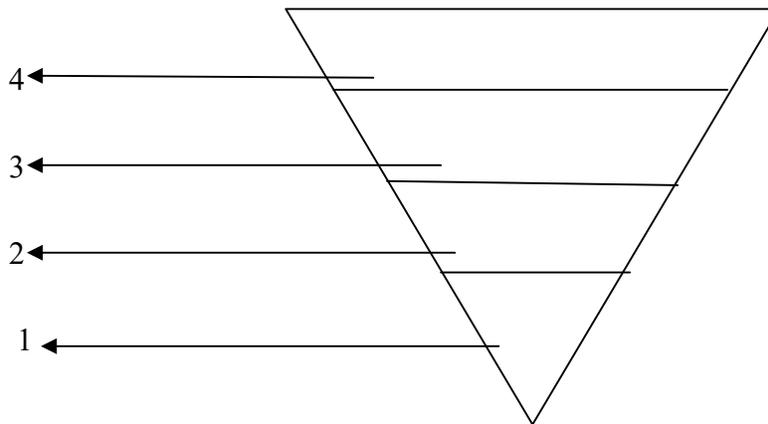
Fig. 2.5**: Inverted pyramid news structure adapted from Osungbohun (1995:31)**

While the pyramid structure presents news from the least important, the inverted pyramid presents news items from the most important to the least important. Usually, in the inverted pyramid style, the most important facts are stated first, gradually followed by other news items in a descending order of importance. This method facilitates reading, satisfies curiosity early, and helps the reader to get straight to the climax of the report. It is used in hard or breaking news writing.

3. Modified inverted

Another style is the modified inverted news structure. The modified inverted pyramid is derived from the pyramid and inverted pyramid styles. It is characterised by the presentation of the climax of an event, and then sequentially unfolding the events from the beginning back to the climax. Here, the aftermath is presented before the processes that take place in the event.

The modified inverted style usually features in the broadcast media – the television, radio, and the Internet. It is illustrated as up-down pyramid:
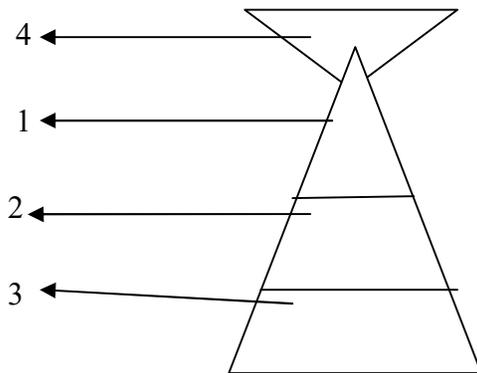
Fig. 2.6**: The modified inverted news structure adapted from Osungbohun (1995:31)**

News from any of the media can employ any of these structures but must be truthfully presented if the media house chooses to remain in business and/or does not want to lose patronage (Osungbohun, 1995:31). According to van Dijk (1988a:48) news stories have a top-down, relevance-dependent and cyclical information structure. News stories are not told in chronological order as in other narratives. They exhibit a non-linear structure. Bell (1991:172), points out that "in news, order is everything but chronology is nothing". Thus, even though news items are not presented chronologically, the way the news items are ordered is important.

2.4.2. Rhetoric and its forms in news reports on terrorism

Rhetoric is the art of speaking or writing effectively. The origin of the concept of rhetoric dates back to the era of the Greek and Roman Empires. The term was used to mean orature or oratory. Some scholars have argued that the practice of rhetoric started in Greece with the development of democratic institutions but later developed into an area of inquiry in Rome. At the time, oratory was seen as an art. Rhetoric comes from the Greek *rhètotiké* which means "the art of speaking" and it translates to the modern-day oratory derived from the Latin word for public speaking (Ebel, n.d).

For Lunsford and Ruszkiewicz (2004:23), doing a rhetorical analysis requires one to answer two relevant questions such as: what is the writer's purpose? How is the purpose presented to the intended audience? Picard (1989) observes four rhetorical traditions that journalists employ

in news reporting. According to him, every news story is usually guided by these traditions, which implies that the theme of a news item basically influences the rhetorical tradition used in news narration. Picard (1989) also posits that the role of rhetoric in news story serves the purpose of amplifiers. He adds that "journalists are creators of rhetoric whenever they report terrorist events and are deeply involved in the construction of rhetorical visions about terrorism and its perpetrators" (p.5).

The selection of a rhetorical tradition is dependent on the reporter and the editor in the newsroom. In the four traditions, **information tradition** presents factual stories, documents facts and events that take place; "when this is employed, a calm, dispassionate conveyance of information occurs" (Picard, 1989:3). This often comes as a raw form of journalism, and it is found in news reports of terrorist activities. He adds that, "when the information tradition is employed, the accuracy of description of overt occurrences is generally high" (p.4).

Sensationalism, as the name suggests, is emotional. News items are often presented in ways that alarm, threaten, and are provocative to the reader. Sensational reporting is used in a variety of ways. It works mostly well in the reporting of conflicts and terrorism because as Picard (1989) suggests, "the subject is likely to bring emotional responses and contains inherently dramatic and tragic elements that can be sensationally reported" (p.3). Terrorism reports are sensationalistic, and the emphasis on violence and threat usually makes news appear more significant than those that downplay them.

Feature story is a journalistic tradition of storytelling. It is a rhetorical version with significant symbolism often focusing on individuals as heroes, or villains, victims or perpetrators. Picard (1989:4) asserts that feature story focuses on "individuals to provide context that helps to put news events and larger issues into a personal perspective". In terrorism reports, "feature stories can take the form of news items about one's experiences as a hostage to terrorists, or experiences about oppressive regimes or repressive governments which individuals are striking out at the government" (p.4). **Didactic approach** emphasises and provides explanations to knowledge. The didactic tradition educates on how and why things work. Articles of this nature Picard (1989:4) recommends may include the principles, techniques and strategies of terrorist groups, new government policies, and so on. This portrays the choices reporters have to make in reporting different news categories.

2.4.2.1. Verbal rhetoric as news texts

Language, generally, is a socio-semiotic code that is both verbal and non-verbal. It is used for interaction and to signal meanings among users. The human language is a semiotic representation of human thoughts with functions used to construct reality. Levi-Strauss (1972:48) calls it the "semiotic system *par excellence*; which cannot but signify and exists only through signification". Chandler (2002:9) refers to language as "an interpreting system of all other systems, linguistic and non-linguistic". Language, from the foregoing, is what constitutes human interactions; as it can be used to organise human existence. Thus, verbal rhetoric is an aspect of verbal language used as a communicative event either in writing and speech. Unlike the non-verbal language that entails visual-images, verbal language, hence verbal rhetoric is the linguistic entity of the argument which has everything to do with writing symbols or speech sounds.

The origin of writing precedes drawing or imaging. Parsa (nd) says that "antiquity was the time of legends, epics, and mythical narratives". During the sovereignty of the era, meaning was constructed with the word and its peculiar rules (p.844). The words – letters and/or grapheme were given particular attention without so much consideration on images. However, writing was fundamental to the construction process of meaning with the invention of instruments like photograph, cinema and television which are used to record the still and moving images, and now the world is caught up with this ever-flowing process of imaging.

The process of imagery and image making is gradually assuming ascendancy. Today, different fields or disciplines employ images in branding their products: television adverts, posters and bill boards, books, cinemas, newspapers and magazines, and the computer screens. Even clothes and restaurant menus have adopted the use of images and/or audio-visual language in promoting their products and services (Lester, 2006). The written culture is passé while visual culture is being upheld. While scholars have debated on which of the two aspects is adequate in communication, Lester (2006:x) asserts that the most powerful and meaningful messages are combined with words and pictures equally.

Language, on a general note, is a means of communication. In modern communication arts, professional communicators no longer rely on written texts only for comprehension and

meaning making; images and other texts are absorbed and processed within a document to create a meaningful construct. Horn (1999) calls this multi-modal mix "*visual language*". According to Horn (1999:27), visual language is "…the tight coupling of words, images, and shapes into a unified communication unit. "Tight coupling" for him means that "professional communicators cannot remove the words or the images or the shapes from a piece as visual language without destroying or radically diminishing the meaning a reader can obtain from it". Therefore, from the foregoing, it is inferred that words, images, shapes, tables, figures, and all other text-particles in semiotics bring more meaning when they are read together, and must be tight-coupled for signification. Hence, professional communicators consider the use of images and other visual resources as part of the rhetoric of the text.

From this submission therefore, language tact is vital since language has the capacity to regulate people's thought patterns, emotions or feelings. As an instrument for communication, language may cause emotional havoc, distort a reader's emotional stability. Sad feelings may come as a result of reading or viewing something on the screen of a television set or a computer, flipping through the pages of newspapers/magazines, and so on (Picard, 1989:5). The section **2.5** in this study expatiates on this debate on linguistic determinism in reading images or the importance of both the linguistic and the non-linguistic elements in communication.

2.4.2.2. Nonverbal rhetoric as news images

There is an emphasis on the importance of images used for communication in the press. Nonverbal rhetoric also known as visual rhetoric is a means of communication through visual images and texts. Visual images are the outlining of a recurrent shape, action, dimension, object, orientation, idea that guides one's conceptualisation of the abstract (Danesi, 2017).

Nonverbal rhetoric is characterised by the nonlinguistic elements of a text, whether drawn (graphical) signaled or gestured (conversational). Barthes (1964) posits that the term image is derived from Latin meaning ``imitation``. Danesi (2017) sees nonverbal rhetoric as visual rhetoric (henceforth, VR) which has to do with the critical analysis of visual texts (painting, movies, ads, posters, newspaper texts, and so on) with techniques drawn from both semiotics and rhetorical analysis. Semiotics is the study of signs and their signification while rhetoric involves the study of how figurative language (metonymy, metaphor, irony, catachresis,

amplification, et cetera) makes meaning by means of persuading the reader/viewer in some ways: pathos, ethos and logos. Yenawine (1997: 845) defines VR as "the ability to find meaning in imagery". Barthes (1964) questions whether images can truly function as conveyers of meaning given that they are some form of imitation or direct representations of something else. Do they constitute a language? If they do, how does meaning work within that language?

In "The rhetoric of the image", Barthes (1964), argues that no picture contains information in itself or that a picture contains so much contradictory information that it takes a verbal message to fix its meaning. Schaeffer (1987), on the other hand, refutes Barthes' position and avers that neither art photography nor scientific photograph requires linguistic determinism, even though Schaeffer (1987) later agrees that the accompaniment of the linguistic sign can only add to a more "realistic" interpretation of the photograph, he also believes that the photograph alone can be meaning-sufficient, that the accompaniment of text can only result in tautology. For this reason, Schaeffer claims that most images are meaning embedded and may not need any addition of the linguistic sign for the reader to derive meaning.

Visuals are important in representing meaning. They are often used by advertisers to bait or entice their audience. Harrison (2003:28) avers that "visuals persuade readers about messages". This is the reason most product promoters would employ graphic designs of images to sell or promote their brands. Good advertisers or product promoters usually employ catchy images and/or visuals that the reading/viewing audience can interpret and derive meaning from. This can be applied to the way language, whether linguistic or non-linguistic is deployed for the reader. Therefore, a little carelessness in the use of language whether in news reports or for advertorial can wreck a whole nation, and/or misguide a society.

VR has now become a subfield in anthropology, literary studies, art theory, psychology, graphic design, communication and media studies, marketing, and culture studies. Scholars in these fields believe that images work less through cognition and more through effect, emotion, and embodiment – that is, images are processed through feeling before they are understood at a cognitive level (Danesi, 2017). VR became influential after the publication of these three works: Barthes' (1964) "The rhetoric of the image", Arnheim's (1969) *Visual thinking*, and

Berger's (1972) *Ways of seeing*. These texts argue in different ways that visual images convey as much information as the verbal texts, if not even more.

The major insight of VR is that coded meaning (connotation) is anchored in rhetorical structure or cognitive associative processes – metaphor, allusion, amplification imprinted not only on the verbal but also in visual images too (Danesi, 2017). Visual images are transmitted as coded (connotative) and non-coded (denotative) meanings and categorised into two dimensions such as meaning operation (which refers to the relations and connections between elements in the visual image) and visual structure (which is the way that the elements also referred to as represented participants are visually displayed). The skill of visual culture and the ability to analyse images for their form and signification fall under the purview of visual rhetoric.

Visual rhetoric draws insights from semiotics and rhetorical criticism to examine the structure of an image and its persuasive effect on the viewing audience. The structure and form of an image include an understanding of the creative. The areas of focus in the study of VR are the nature, the function or purpose and evaluation of an image. The nature is the primary focus of the image as that encompasses the stylistic elements of the image; the function is depicted in the purpose an image serves which may be an evocation of some emotion in the audience while evaluation is used to determine whether the image has served its function.

In Barthes' (1964) article, the context of an image is investigated in two ways: how an image makes meaning and where interpretation stops and if there is anything beyond the meaning. Barthes categorised the meaning of an image into three: The **linguistic message**, the **coded (connotative) iconic message** and the **non-coded (denotative) iconic message**. The linguistic message is characterised by the linguistic signs encoded as captions and labels that accompany press articles, comic strips, film dialogue, and so on. The linguistic message functions either as **anchorage** (that which is prone to multiple meanings; directs the reader to the signified of the image) or **relay** (texts that complement one another; commonly found in press photographs and film). In the code iconic message, meaning is basically derived from the image by inferences from the reader`s cultural background knowledge of the image. The context is evoked by what is shared between the reader and the image. Here, the image reader has to connect with the image making-allusions to other shared background information or context. The non-coded

iconic message is encapsulated in the scenes and represented participants (RPs), also, the relationship that exists between the signified and its direct analogical representation.

With the rapid growth in technology, the era is becoming occularcentric and visually acculturated. This has also paved the way for the inclusion of images or pictures in the press articles. The history of pictorial semiotics can be traced to Barthes' earliest text, "Le message photograpique" (1961) which is translated thus: the message of photography. But before Barthes' pictorial semiotics, there have been visual image communications in use in the mass media – television and the print.

For the print, according to Bicket and Packer (2004), the origins of images in the newspapers are traced to the illustrated broadsides in the late 16th century. However, the mid-19th century saw a significant turnaround in the use of hand-drawn illustrations in the newspapers. This practice has continued even when there is an improvement in technology using photography. The art of photographys emerged and became widespread in the second half of the 19th and the early 20th centuries, at about three to four centuries after the inclusion of non-verbal elements in form of drawn images into newspaper stories (Barnhurst and Nerone, 2001).

Photographic images became prevalent during the first half of the 20th century but more commonly used in tabloids (Schwartz 2003). To compete with tabloid magazines, literati newspapers of the time used photographs to lure their reading audiences and also take a befitting position in the ideological space of media practice. This led to the uprising in photojournalism as a central element in the discursive and ideological practices of newspapers (Bicket and Packer, 2004). Photojournalism provides objective evidence of news events in the form of photographs (Barnhurst and Nerone, 2001).

According to Caple (2007a), the print newspapers, in the first decade of the 20th century, witnessed the influx of image-nuclear news stories with headings of very short caption (p.120). In recent times, however, photographic images have taken the place of drawn images, except for the cartoon genre, where cartoonists still use drawn images to caricaturise their targeted characters. The functions of images whether drawn or photographic cannot be underestimated. Press photographs, for instance, perform quite a number of discursive functions such as:

a. Adding aesthetic value to news stories,

b. Providing evidence that the news was at a scene,

c. Captures the here and now of the story; which is tying the story to a specific event

d. Narrates a story using reports' orientation, complication and resolution

e. Gives an exposition of the event by presenting reports' position, argument, and restatement of position, and so on.

All these functions foreground the participation of news elements by telling the story in pictures. Imaging and writing are forms of language which have been considered as separate semiotic systems. The writing system emerged in different locations around the world, each evolving from language being encoded in images to being encoded in symbols that are conventionally relevant with less iconic resemblances to the linguistic meanings they represent (Halliday, 1985, Lester, 2006). Scholars have noted that the significance of images or objects is not understood as a one-way process from image or object to the individual but the result of complex inter-relationships between the individual, the image or the object and other factors such as culture and society (Sebeok, 2001; Chandler, 2002). Semiotics, as the study of signs and signifying practices, interprets how these relationships mean; it studies how *referring* results from previously established social convention (Eco, 1976:16). Pictorial semiotics deals with visual codes that can be intimately connected to art history and theory (Harrison, 2003).

Aristotle claims that there can be no words without images. For the photographic semioticians, images are the bedrock of modern learning because the world is now surrounded with mediated images in such a way that has never been witnessed in the history of mass communication. Since the inception of visual culture, there have been several attempts by scholars at defining the importance of images and visual semiotics. Kress and van Leeuwen (1996) explore the grammar of visual design and how to read images. Other studies include Messaris (1997); Gitlin (2001) who aver that visual images have the potential to persuade the viewer. Giltlin (2001) adds that the media is the avenue through which images and sounds are portrayed as having "unlimited power to overwhelm the viewer". According to Lunsford and Ruszkiewicz (2004:8-9):

Today, images crowd in from all directions, not only from television, video, film and the Web, but from traditional print texts as well– from the graphs and charts in a financial report to the daily newspaper to the textbook you hold in your hand. ...these images carry part or most of the <u>messages</u> readers are intended to receive. As a result, critical readers pay attention to the visuals in any text they read, understanding that these have a significant impact on how readers interpret and respond to those texts. If a picture is sometimes worth a thousand words, it pays to spend some time thinking about what makes that picture so valuable.

Photos tell stories like every other narrative. Photographic communication has emerged in recent years as an important mode of mass communication and certain scholars such as Nwankpa (2014:22) posit that "picturisation of photos on the print pages or any other media makes us eyewitness of the events as they happen and force us to realise with a power never before contemplated the strife and life, the hope and despair, the humanity and inhumanity of the world in which we find ourselves". It is obvious from everyday practice that "pictures make the abstract concrete and humanise distant events and disaster" (Friend, Challenger and McAdams, 2000:448-9). This study agrees with Harrison's (2003) position that an image is not the result of a singular, isolated, creative activity, but is itself a social process where its meaning is negotiated between the producer/author and the viewer or the analyst, reflecting their individual socio-cultural and political beliefs, ethos or philosophies and attitudes (p.47).

The act of presenting events in a more concrete way makes people say that photo is one way of making people see things the way they happen in spite of the distance or place. In fact, in this study, photos represent acts, such as disasters, whether terrorist or not, that people did not witness first hand. Photographs speak a universal language as most cultures can read similar meanings to them (Pisarek, 1983; Tuman, 2003; Sonesson, 1989).

Photographs have the tendency to attract attention, arouse curiosity in the viewer and manipulate emotions in them (Sturken, 1998). Some of these emotions may be those that represent goodly emotions as laughter, for a photo that caricaturises, and fear for that which is horrifying, hideous, dreadful, gruesome, and/or shocking. Parsa, in his abstract, posits that many people today "live in a visually intensive society and a world of spectacular and exciting images. They are bombarded with an orderly and continuously stream of visual stimulation from all manner of media every day. They see mediated images more often than they read

words". He concludes by saying "images sell everything". The next segment looks at the types of rhetoric and their relevance in communication.

2.4.3. Types of rhetoric

As a communication theory, rhetoric has been developed specifically by Aristotle as a means of challenging a number of existing assumptions and ideas about how a good and/or effective presentation should be. Aristotle defines rhetoric as the available means of persuasion. It means a way a rhetor communicates in order to appeal to his/her audience. Aristotle says that communication process is dynamic; and thus, not a single or linear process. There are two assumptions to the Aristotelian theory of rhetoric that: the speakers [or writers] must consider their audience and speakers [or writers], must utilise a number of proofs (evidence) in their presentation (West and Turner, 2004). There are three types of rhetoric: forensic, deliberative and celebratory or epideictic (ceremonial) rhetoric.

Forensic rhetoric is used mainly to appeal to feelings of guilt from an audience. It is mostly used in the courtrooms. This type of oratory, also called judicial rhetoric, seeks to establish guilt or innocence focusing the argument on the judges' psyches including changing their beliefs about why a particular case should go the way of their persuasion. **Epideictic or celebratory rhetoric** pertains to praising or blaming. It is sometimes called ceremonial speaking. The material for this type of rhetoric is social issues. It was used during the Aristotelian period to honour, blame, shame, or praise (West and Turner, 2004). **Deliberative rhetoric** determines an audience's course of action; it is also called political rhetoric. This type of rhetoric has the ability to elicit change in an audience.

In addition to the Aristotelian theory, there are other types of logical proofs that are relevant in rhetoric, called syllogism and enthymeme. **Syllogism** is a set of propositions that are related to one another and draw a conclusion from the major to the minor premises (West and Turner, 2004). It usually contains two premises and a concluding statement. For West and Turner (2004), syllogism is a deductive argument, which is a group of statements (premises: major and minor) that lead to another group of statements (conclusions); while an enthymeme is a syllogism based on probabilities, signs and examples, whose function is a rhetorical persuasion. **Enthymeme** can be seen as maxims, by-and-large-statements with a required but unstated

assumption. The three key words that run through the definition of enthymeme are probabilities, signs and examples.

Probabilities are assumptions. They are statements that can be generally adjudged true. Thus, Aristotle avers that enthymemes rest on probabilities and not absolute truth. **Signs** are statements that identify reasons for a fact (West and Turner, 2004). They are signifiers of a signified, something that stands for something else, pointers to a cause and effect. Aristotle claims that some signs are established with assurance and do not require a scientific validation whereas others do. **Examples**, on the other hand, are inductively derived statements; usually from a specific point, audiences develop general beliefs about a particular topic or subject matter. In sum, syllogism and enthymeme are similar, but the only difference is that syllogism deals with certainty while enthymeme deals with probabilities. Another component of importance in the Aristotelian rhetoric is the **audience**; this was pointed out earlier in the section. The following segment discusses categories of rhetoric.

2.4.4. Rhetorical styles in news reporting

There are different types of rhetorical styles such as: narration, description, exposition and argumentation. Some scholars have gone further to describe rhetorical style in terms of their modes: **argumentative and persuasive style** uses examples or illustrative stories to help the reader identify with the experience, and sensory images to appeal to reader's perception, tastes and feeling (Rozakis, 2003). **Classificatory style** creates an understanding of the subject of the discourse by identifying or listing into categories to which the subject belongs. **Cause and effect style** is used to link an event with its consequences. **Comparison and/or contrastive style** looks at commonalities and differences in the subject with possible meaning. **Definition style** explains a concept to narrow ambiguity, misconception and controversies. **Illustrative or exemplificatory style** offers the reader internal pictures or images to which to relate abstract ideas. The **process analytical style** provides a detailed description of how something is created (see Morell, 2006).

However, considering rhetorical styles according to their modes is an overlapping and repetitive venture. The reason is that in a narrative style, stories are told using either the illustrative and exemplification modes or the process analysis, even cause and effect or

comparison and contrast. Therefore, this study considers the key terms: narrative, descriptive, expository and argumentative as styles used in news reports. These are discussed below:

a. Narrative rhetorical style

The primary aim of a narration is storytelling. In the process of narration, descriptive tools are engaged, and thus, no piece of writing or text is completely an isolate in terms of the writing mode. A narration is an appealing way of telling a story, presenting or reinforcing a perspective in the form of unfolding or recounting events. The storytelling method is used to educate an audience on a particular discourse topic. Storytelling is a human activity deeply ingrained in human relationships and society. Narratives usually present the story line in bits and pieces, sometimes in a chronological order of occurrence. In other words, narration is putting pieces of information in a logical order. In a narrative piece, narrators use literary devices like imagery, suspense, anecdotes, flashbacks and verisimilitude to appeal to readers in some sensational ways (Rozakis, 2003).

Using narrative techniques to report news-texts, reporters want readers to identify with their perspective or a view taken by participants in the discourse. News reporting, therefore, makes use of this rhetorical style to tell the reader what happened as if they (reporters) were witnesses. Though there are times eyewitness' accounts are incorporated in the news story, this makes it even real, and easy to believe (Connors, 1981; Rozakis, 2003). With this style, news reporters are able to weave a story to their readers using semblances such as: the introduction (summary intro, wrap intro, feature intro, direct quotation, geographic reference, time frames), the body paragraphs (other relevant details) and the conclusion (position of report). The introduction here stands for the lead in news reports, and then the body paragraph and conclusion entail the rest of the news outside the leads.

b. Descriptive rhetorical style

Description is a rhetorical mode of writing that recreates, reinvents or visually presents events and actions in the readers' minds. Reporters use this rhetorical style to convey sensory images that connect with the reader in some appealing way. This connects the reader's perception to the material. When a reporter is good at using the descriptive technique, it makes the reader feel as if s/he is experiencing the event. Readers of a descriptive piece feel connected to it through

the senses. The style is relevant in fictional texts especially because fictions are products of the imagination, hence the need to be really descriptive in order to capture the writers' creative impulses and at the same time be perceived as appealing by the reader. Whether one is informing or persuading as in the news reports, what is important is that the audience is put into the scene which makes them want to know more (Rozakis, 2003; Selgin, 2007).

c. Expository rhetorical style

In doing an expository writing, the style users explain, inform and even describe events and actions as they occur. It is one of the leading rhetorical modes in news discourse. The primary purpose, in the use of an expository rhetorical style, is to give detailed information by presenting concrete and germane evidence and related discussion. This means that the stylist engages in an explication of some kind (Rozakis, 2003).

d. Argumentative rhetorical style

Argumentation is a persuasive tool in rhetoric used to convince others about an opinion, belief or merits of a course of action. An argumentative piece uses logic and objectivity to create rhetoric, and thus convince an audience about the veracity of an argument. Persuasion is an appeal to emotion by the use of logos, ethos and pathos; argumentative style uses these in relation to the opportunity created for a creative expression. The most effective tool in this style is creating credibility to the extent that the reader finds the text trustworthy. This is made possible by the effectiveness in the sources of information and the perception the reader gets of the sources as it is in news reports. Source reliability, logicality of information, objectivity, precision, unbiased appearances and opinions are markers of a credible news item that engages the argumentative rhetorical style (Marshall, 1998; Rozakis, 2003; Selgin, 2007). In news reporting, the lead represents the introduction of the text. In it, the 5ws and h are represented to summarise the whole story. The body of the news organises information to the causes of an incident to the effect.

In a nut shell, in newspaper reporting generally, there are three (3) expository styles identified in the leads: explanatory-exposition which explains what/why/how an attack takes place; argumentative-expository which persuades the reader that something is the case; and the protreptic or hortatory exposition which tells that something should be done.

2.4.5. News as rhetoric

Rhetoric has been negatively portrayed to mean any text – spoken, written or signed that conceals or obscures the truth. Truth is understood here as the [re]presentation of situations the way they are without attempts to hide or coat the situation to favour the part that wants it concealed. Today's media is dominated by rhetoric, this is partly ideologically motivated, and the other comes as influences from government and its policies. The enactment of rhetoric in news discourses can be identified in the reporters' voice and linguistic choices which may be revealed in their level of objectivity and/or postures that they assume. The following section throws light on this.

2.4.5.1. Reporter's voice and objectivity of media reports

Cooper (1988) and Picard (1989:7) argue that "journalists covering terrorist incidents with international aspects do so with adversarial perspectivism that affects how they view incidents and explanations of incidents". Cooper (1988) believes that, the inability of journalists to make contacts with individuals with first-hand knowledge and participation in events forces them (journalists) to seek substitutes. Thus, it makes it impossible for the journalists' clear-cut objectivity. This may result in unequal arbitration of rhetoric.

Pajunen (2008:27) claims that it is an old journalistic tradition/convention that news should be objective. He adds that, "news stories are supposed to be balanced, impartial and non-partisan. Facts and opinion should not be mixed and reporters should not insert their own opinions into the story". Objectivity in news report means the reporter staying clear of sentiments. Werlich (1976:59-70) argues that "the news story is a variant of the text form of the report, in which the encoder presents changes from the point of view of an objective situational frame of reference outside himself". That is, the reporter usually presents verifiable actions and events that can be checked by others.

Werlich (1976:64) asserts that "the news story makes it possible for the reader to form his/her opinion of the matter without being affected by the reporter's own view". There are diverse opinions by scholars on journalist's objectivity to news reports. For instance, Bell (1991:212), Fowler (1991:10) and Pajunen (2008:28) argue that there is no way reporters can achieve absolute objectivity in news reporting. Fairclough (1995a:67) holds that truth in its

absoluteness is problematic; that absolute objectivity and truthfulness cannot be attained and he adds that news is not neutral but always told from a particular angle (also see Ayoola, 2008c; Ayoola and Olaosun, 2014).

Merrill (1965:74) avers that readers do not expect to read a news story and find reporter's opinions. On the other hand, van Dijk (1988a:5) contends that news may contain reporter's opinions. Van Dijk (1988b:124) adds that opinions of the reporter may not feature so prominently. Crystal and Davy (1969) admit that there is always the danger of bias in news reports whether people like it or not. They believe that in every write-up, "the attitudes of the reporter towards his/her subject tend to creep in (p.191)". In sum, Pape and Featherstone (2005:49) opine that however hard a reporter strives to remain objective in his/her story telling, s/he may end up "hoist on the petard of value-laden language" (p.49).

Tuchman, 1972:676, van Dijk, 1987a:8; 1988a:84 assert that in order to claim and/or maintain some form of objectivity, the reporter may resort to some reporting devices such as the use of numbers to indicate precision, presenting opposing views on the matter, presenting eyewitness accounts of events and the use of quotation marks to show that the reporter is not claiming the statement. These, they add, may be strategic rituals through which reporters claim objectivity. The next segment explores the macrostructures of news content.

2.4.5.2. Macrostructures of news reports

Macrostructures in media discourse studies help to reduce, categorise and organise semantic information. It is macrostructures that help one to derive discourse from text. van Dijk (1977:130) applies macrostructures to the analysis of news discourse because for him, macrostructures operate at a wider spectrum of semantic representation; it is the macrostructures that show the meaning of the discourse.

According to Pajunen (2008:18), "a macrostructure consists of one or more macropropositions, which express the discourse". Macropropositions are "derived from the text by means of macrorules, which summarise and reduce information to its gist" (Pajunen, 2008:18). Pajunen (2008:18) argues that, there are three kinds of macrorules: deletion, generalisation and construction. In deletion macrorule, there is avoidance of redundancy, tautology and so any

information that appears less relevant is deleted. For example, details about time and place are usually deleted from the discourse. In generalisation macrorule, a series of propositions is replaced with one generalisation. For instance, instead of saying "The old woman went to the market to buy, rice, beans and yams", it can be replaced by the generalisation rule as in "The old woman went to the market to buy some food stuff" (Pajunen, 2008:18-19).

Pajunen (2008:19) posits that construction is "the replacement of a series of actions by one umbrella term that describes the act as a whole". He illustrates with the following example: "I filled the kitchen sink with water, put some washing-up liquid in, brushed the plates, the drinking glasses and the cutlery, let them soak in hot water for a while and then put them in a dish drainer", which he says can be replaced by the macroproposition "I did the dishes". Pajunen (2008) posits that macrorules are recursive and can be applied over and over until they are able to produce more and more concise summaries, until one single macroproposition sums up the whole text.

van Dijk (1988a:33) believes that macrostructures are subjective as different people may produce different macropropositions from a given text. He notes that the primary principles of macrostructure interpretation are pertinent for news discourse, thus:

> Teun van Dijk analyses a news article about reactions towards Indonesian policy in East Timor and derives a macrostructure from the text. He first produces a macroproposition for each paragraph at the first level of macrostructure. He reduces information by using the macrorule of deletion: deleted information regarding background of the visit to Indonesia, details about the letter, number of victims, the political background of the Labour resolution, and so on…. (Pajunen, 2008:19).

This implies that redundant pieces of information may not be necessary in news. Writers are expected to summarise news stories to avoid encumbering the reader. That is to say that too much of talk may include digressions and readers may tend to lose focus from the main point of the discourse. This section has considered the various styles and traditions of news reports which may also include images or photographs used, the next section discusses the socio-semiotic importance of these images or photographs in news reports.

2.4.5.3. Socio-semiotics and news reporting

Semiotics is concerned with everything that can be taken as a sign (Eco, 1976:7), words, images, actions, and objects can all be studied as signs, as long as they have been recorded in some way. A sign is an entity which signifies another entity (Eco, 1976; Chandler, 2002). A sign must exist within some semiotic systems such as the Cross in Christianity which symbolises death, resurrection and reconciliation. The Communion is interpreted as the sign of the Last Super, and therefore the bread represents the flesh − body of Christ, and the wine stands for the blood of Jesus Christ, all of which are within the semiotic system of the Christian faith. When a minister of a Communion says "this is my body" or "this is my blood", as replicated from the sayings of Christ at the Last Super, the congregation is not estranged from the meaning. The congregation does not try to find out what the minister means by saying "this is my body or this is my blood". The meanings are embedded in the Christian doctrines and most Christians and even the newest convert would usually undergo some foundational studies where the basics of the Christian faith are taught him/her.

One of the ways semiotics works is that it shows how societies produce meanings and values in a communication system through the use of signs (Chandler, 2002). A sign − *semeion,* in Greek, is the socio-cultural vehicle for signification (Sebeok, 2001). In sum, semiotic systems encompass the entire range of human practice (Harrison, 2003:47) whether it is written, spoken or signaled.

Meyer (2009), in the same vein, sees language as a communication system which is entrenched in semiotics− a field of inquiry that originated from the work of Ferdinand de Saussure in a series of lectures published in *Course in general linguistics* (1916). de Saussure (1916) says that meanings in semiotic systems are expressed by signs, which have a particular form, called *signifier* and some meaning that the *signifier* conveys, called the *signified.* For instance, the word "table" would have two different signifiers; in speech, it would take the form of series of phonemes pronounced in English as /teibəl/ − the acoustic component; in writing, it would be spelled with a series of graphemes: t-a-b-l-e (grammatical component).

Signifiers are associated with their signifieds, so that when the word "table" is used, a speaker of English will associate it with the meaning that it elicits (which is, its signified) (Meyer, 2009), even though the relationship is arbitrary. See the schema below:

Signifier   **signified**

Sign   Arbitrary relationship: Conceptualising the sign (object)
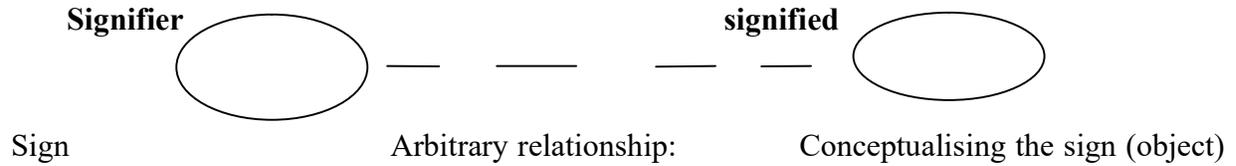
Fig. 2.7**: Relational chart of the signifier and its signified (Source: Author)**

Another tradition outside the de Saussurean model is the Piercean perspective that interrogates de de Saussure's dyadic postulations of the sign. Pierce sees that the processes involved in meaning derivation are in three not two parts as de Saussure has assumed, hence, his triadic assumption. Peirce's model is summarised in the schema below:

Thought (interpretant/sense)

B

Sign vehicle   **A**   **C** **Object (signified/referent)**

(representamen or signifier)
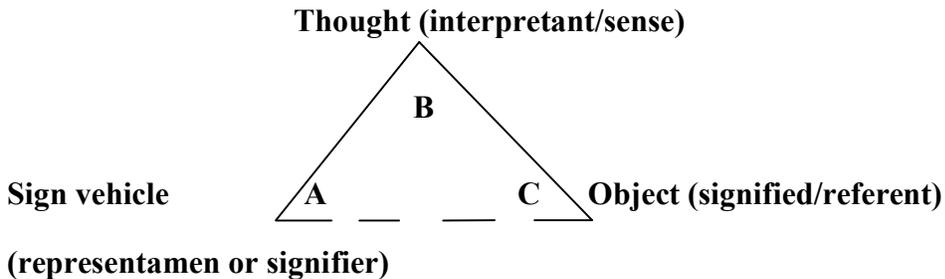
Fig 2.8**: Piercean semiotic triangle (adapted from Chandler, 2002:17)**

The Piercean supposition in this case is more adequate than de Saussure's. It is so because even though de Saussure did not identify the interpretative process as a stage in meaning-making, it is implied that since the process is in the abstract, there is no need to outline it as a process. Therefore, this study agrees with this aspect of Pierce's model to be more appropriate. In fact, Pierce shows that when a linguistic sign (word) is used, the object it represents does not immediately come to mind as it were, but that there is another stage called the thinking-stage, a thought process to portray that no matter how quick one gets to understand what is said, there has to be a process of giving thought, this is what Pierce underscores in his triangle (Chandler, 2002).

Jakobson (1971), remarks that "the production and interpretation of texts depend upon the existence of codes and conventions for communication". Chandler (2002:147) also states that "the concept of the code is fundamental in semiotics". He adds that codes alone cannot be a representation of signs or mean anything without conventions. Even though codes are not simply conventions of communication, they are procedural systems of related conventions which operate in certain domains (Chandler, 2002). Conventions help in the interpretation of codes, and anything that becomes a code has to be interpreted.

Codes, as a set of practice, provide people with a framework within which signs make sense. Codes organise signs into meaningful systems which correlate signifiers and signifieds. Signs, on the other hand, are not meaningful in isolation, but can only be meaningful when they are interpreted in relation to other signs (Chandler, 2002). Every society depends on the existence of signifying systems such as signs and codes. Semiotics seeks to identify and study those systems, treat as sign any object (linguistic or nonlinguistic), action (verbal or nonverbal) which has meaning to members of a particular group.

Another semiotician, Nöth (1990), refers to semiotics as the science of meaning relating this to Pierce's belief that people make meaning through the creation and interpretation of signs; and that the meaning of sign is not contained within it but arises in its interpretation. There are different models to semiotic analysis. Some stem from de Saussure's dyadic pattern of signifier and the signified, others from the Piercean triadic approach of the representamen (the form the sign takes), interpretant (sense made by the sign) and the object (referent − to which the sign refers).

Semiotics is that branch of communication that investigates sign systems and modes of representation that humans use to convey feelings, ideas, thoughts, ideologies, and so on. Even though semiotics has not been considered as a field of study in its own rights, it has enabled scholars of diverse fields to make meaning out of sign systems in those fields they interrogate. In medicine for example, it is semiotics that helps the physician o know the symptoms that come with a particular illness; the signs that the patient exhibits signal the type of sickness to the physician. In language, the linguist sees the linguistic item (the word) as a sign, which takes

to de Saussure's perception of the word as signifier of the signified − object. In other words, words are signs that signify or are used for signification (Chandler, 2001).

The functions of a sign are that it allows people to recognise patterns in things and helps humans make sense out of life and meaninglessness. Signs serve as exemplars of kinds of phenomena and also act as predictive guides for taking actions (Sebeok, 2001). Thus, pictures are signs, and can stick to one`s mind than any written text. Most images of bomb attacks and massacre projected on screens and the print media have the tendency to be remembered more than the accompanying texts (Currie, 1995). Terrorist organisations usually send threatening signals to a larger audience through the media. In order to attract attention, the terrorists utilise the newspapers to broadcast their ideologies (Idiong, 2012). They have learned to exploit the media and its modus operandi to expand and extend their reach (Picard, 1989). Most violent acts by terrorists are geared towards drawing attention of the world to its cause, and so terrorists exploit the vulnerability of the media as the medium through which they actualise their aspirations (Picard, 1989; Murray, 1973).

2.5. Linguistic determinism in image reading

St Augustine (AD 354-430), a philosopher and religious thinker was among the first to distinguish between natural and conventional signs, and to espouse the view that there is an inbuilt interpretative component to the whole process of representation. In his essay concerning human understanding (1690), Locke, an English philosopher anticipated that the sign would allow philosophers [and other scholars] understand the interconnection between representation and knowledge. Aristotle defines the sign as consisting of three dimensions: (1) the physical part of the sign itself – sounds that make up the word, (2) the referent to which it calls attention – a certain category, and (3) its evocation of meaning – what the referent entails. Psychologically and socially, Sebeok (2001) observes that these three dimensions outlined by Aristotle are simultaneous. His position is based on the claim that it is impossible to think of a word without at the same time thinking of what it refers – the referent itself.

de Saussure sees the sign as comprising two branches: the synchronic – the study of signs at a given time, usually the present and the diachronic which is the investigation of how signs change in form and meaning overtime. Sebeok (2001) conceives of a sign as any physical form

that has been imagined or made externally (through some physical medium) to stand for an object, event, feelings, and so on, known as a *referent* or a class of similar (or related) objects, events, feelings, et cetera, known as a *referential domain* (italics researcher`s).

From Sebeok's (2001) position, it is depicted that the human language is a sign, and as a sign it incorporates form and meaning. The sign, according to McGregor (2009), is a "fundamental unit used in the representation and conveyance of information" (p.5). The emphasis on signs, in this study, is to give a background on how words are used to mean or represent a particular event in society. In this research, therefore, signs are used to mean any form of language whether visual or written texts, that make meaning possible in newspaper reports. It is against this backdrop that the study investigates language as a verbal and non-verbal activity that represents certain experience and/or occurrence in society.

In his second article published in 1964a entitled the "La rhétorique de l'image" − The rhetoric of the image, Barthes presents more vivid concerns about the making of the pictorial sign − "showing Panzani spaghetti and kindred products offered for sale in the shape of the market goer's still life" (Sonesson 1989:11). Barthes theoretical stance or *semiology* is based on the de Saussurean-Hjelmslevian frameworks; in it, Barthes (1964a) states that no picture contains information in itself or that a picture contains so much contradictory information that takes a verbal message to fix its meaning.

Schaeffer (1987), on the other hand, accuses Barthes of "…having mainly studied strong organised communication contexts, as advertisement and the press photograph, that Barthes became convinced of the leading part played by verbal language even in understanding of pictures". Schaeffer argues and submits that "neither art photography nor scientific photographs would seem to be determined linguistically to a comparable extent, though their interpretation certainly requires them to be inserted into some more general background frame" (p. 99).

While, this study agrees with Barthes' view, that an image alone is not enough to make meaning possible, as it may contradict its stated purpose and meaning, this study also corroborates Schaeffer's divergent view which supposes that some images do not need to be linguistically determined. This study therefore takes a compromising stance that neither the

word (linguistic) text nor the image-text is completely adequate in itself, that one needs the other for a complete meaning-making process.

Lambert (1986) substantiates Schaeffer's perspective and raises his doubts on the idea of linguistic determinism on the meaning of an image. He points out that in some cases it is the linguistic text that is redundant rather than the other way around. In his work, Lambert contends that "*La photographie est trop précise, sa mise en scène trop parlante*", meaning "the photography makes exact copy of what happens at the scene; in other words, photography is very exact, it explains the very action at the scene. He also agrees to the point that accompanying text is helpful to an image, he says that "accompanying text may actually be of some help but sometimes in a curiously oblique way" (Sonesson, 1989:9).

Prieto (1975b:193ff) also argues in line with Schaeffer (1987) and Lambert (1986) as he objects to Barthes' linguistic determinism in the Panzani article, saying that the Panzani picture in itself was much more informative than the verbal text that accompanies it. Sonesson (1989) agrees that "pictures give us much less linguistic information than verbal texts, except in some cases in which the picture itself contains the reproduction of written messages; but the picture contains much more of that information" (pp.9-10).

Conversely, Barthes and the Barthesians believe that, information itself is conceived to be something verbal in nature not pictorial. Thus, adequate information is contained in the linguistic sign, but psychologist Gibson opposes this view and claims that "pictures actually permit us to pick the same kind of information as is also present in the real perceptual world" (Sonesson, !989:10). Also, Ojebuyi and Salawu (2018), who interrogated the nature of photographs Nigerian news editors use to tell stories about acts of terror by Boko Haram, aver that "when a news story is framed with picture(s), message deconstruction becomes easier, and the audience is more likely to be attracted to such a story than to stories presented without photos" (p.1). Ojebuyi and Salawu add that abuse in the use of pictures is likely to bring more damage than verbal texts. Their perspective is corroborated by this study since pictures have the tendency to appeal to both sight and emotion, and can remain in one's memory than the verbal texts (see Bendito, 2005).

From the foregoing arguments, this study substantiates the position that an image that is accompanied by linguistic signs enthralls by not only telling the story in words but in pictures as well. The next segment explores the use of grammatical features such as the reporting verbs, reporting voice, nominalisation, et cetera, on news stories. Grammatical structure is therefore a key instrument in news production. The following section elaborates on grammatical features in news reports.

2.6. Grammatical features in news reporting

Grammar is a set of guiding principles and/or rules used in the construction of sentences in a language. While grammar deals with rules applied in the production of structures in a sentence, syntax is the arrangement of words in a sentence by applying the grammar of such a language. Therefore, syntax is grammar. Grammar is a set of prescriptive and/or descriptive rules too, about the working of a language. Grammar is a collection of the rules that govern a language, whether they are descriptive or prescriptive. It is a body of the internalised rules of a language.

According to Larsen-Freeman and DeCarrico (2010:18), the definition of grammar poses a lot of confusion as the word means different things to different people. They say, many people regard grammar as a list of *dos* and *don'ts*, with rules like do not say "It is me" but say "It is I" or Do not end a sentence with a preposition or start a sentence with a conjunction as in "because", and so on. Others see grammar as rules found mainly in written language which label sentence fragments as incorrect even though they are largely used in spoken discourses. Some others still see grammar as an objective description of the structures of a language with no reference to correct or incorrect forms. Hence, the rules of a language that make distinctions between correct and incorrect forms are called prescriptive grammars, while those rules that do not indicate distinctions between correct and incorrect forms are seen and referred to as descriptive grammar.

Rules, in language study, also called grammar, are the blueprint for building well-formed structures, and they represent speakers' unconscious knowledge of a language (Larsen-Freeman and DeCarrico, 2010:18). Pajunen (2008) asserts that "grammar and syntax are important elements in the analysis of news articles. People, actions and events may be represented in different ways by various grammatical and syntactic means". He also adds that, "sometimes,

grammatical and syntactic choices may be ideologically motivated" (p.20). It is rather confusing when Pajunen (2008) uses grammar and syntax as two separable entities. For this study, grammar and syntax are woven in the same fabric… meaning, syntax is part of grammar since it is rule-governed.

In describing the content of a text, Fairclough (1995a:106) has shown that there are different kinds of degrees of presence and absence that a text may contain. For him, degrees of presence come in this form: absent-presupposed-background-foreground; where things that are presupposed in a text are implicitly present and are part of its implicit meaning, and things which are explicitly present may be informationally backgrounded or foregrounded.

On the other hand, van Leeuwen (1996:36) gives a clear-cut differentiation between suppression and backgrounding. For Leeuwen (1996), suppression means that a certain actor is not referred to anywhere in the text; which indicates that the actor may be less relevant to the information produced, and backgrounding, Leeuwen says means that the actor is not wholly excluded from the text, but is deemphasised, or kept in the background. Thus, Fairclough's absence seems to correspond with van Leeuwen's suppression, which deletes or do not imply the actor in a text and their backgrounding implies the same meaning (Pajunen, 2008:20).

Syntax considers the sentence as its basis for analysis. One of these considerations is on whether a sentence is active or passive. Activeness shows that the focus is on the noun that does the action, while passivity of a sentence denotes that the sentence is on a reported speech or voice, meaning that passive voice focuses on the object which is the target of the action. Also, in a passive construction, the doer of the action is at the end of the sentence, and the agent can be deleted. See this example from Pajunen (2008:20):

> The police shot a demonstrator.
> A demonstrator was shot by the police.
> A demonstrator was shot.

The sentences above report the same thing in different ways. Some of the foregrounded information in one sentence may be suppressed and/or backgrounded in the other. In the first sentence, "the police" becomes foregrounded and is the subject of the sentence. The second sentence rather deemphasises the actor/agent− "the police", and places emphasis on the

target/patient − "a demonstrator" by backgrounding the agent, taking it to the object position of the sentence. In the last sentence, the agent is absent, so readers are not aware who shot the demonstrator. Hence, Pajunen (2008:21) underscores that passivity makes "it possible to move the subject to the background or delete it altogether. Passive agent deletion enables one to make agency unclear".

Another way to obfuscate agency is through nominalisation. Nominalisation means the derivation of nouns from a verb (Pajunen, 2008:21). For example, the word *education* is a nominal from the verb *educate*. See the example in the sentence below as adopted from Pajunen (2008:21):

The shooting of the demonstrator will be investigated

From this sentence, it is obvious that *shooting* is the nominal form of the verb shoot for which the full sentence would imply "someone shot someone". The information here is not completely stated, as much is lost or absent in a nominal form. The sentence does not indicate the time as there is no verb or tense to show when the shooting took place and no object (who shot the demonstrator). Pajunen (2008) has erred when he analyses the sentence and posits that there is no subject, or that the person on whom the action was performed is deleted. It can be seen from the above sentence that the demonstrator is the subject, the sufferer of the action, but what is rather absent is the person who performed the shooting. Adjectives are also used to conceal agency. The sentence below illustrates this as derived from Pajunen (2008:21):

The predictable outcome of the investigation is that the police will be relieved from responsibility.

In the statement above, the full sentence which the adjective *predictable* has replaced would be "someone predicts that…". Pajunen (2008) argues that the use of "the adjective removes the person doing the action (predicting) from sight and makes it seem that predictable is a natural quality of the word it modifies" (p.21). van Leeuwen (1996:40 also shows the use of non-finite infinitival clause in the obfuscation of agency. He uses the following sentence to illustrate his position:

To maintain this policy is hard (van Leeuwen, 1996:40).

Here, the person who maintains or who is to do the maintenance is absent. For Bülow and Møller (1989:98) the exclusion of agency can also be ideologically motivated. Fairclough (1989:121), presents the three types of process as: action which is made up of subject (S) − verb (V) − and object (O), events as connoting subject (S) − verb (V), and attributions subject (S) − verb (V) − and complement (C). He illustrates thus:

SVO: Reagan attacks Libya.
     South African police have burnt down a black township.
     Contras have killed many peasants.

SV: Reagan was fishing.
   A black township was burnt down.
   Many peasants have died.

SVC: Reagan is dangerous.
    Many peasants are dead.
    Libya has oil.

van Leeuwen (1996:44) says "activation means that actors are allocated dynamic and active roles in a given activity while passivation means that actors are assigned passive roles in the activity". Pajunen (2008:23) asserts that modality has its part to play in the representation of people and events. For Fowler (1991:85), modality is "attitude or comment that is either implicit or explicit in the "linguistic stance" of the writer. Modality is expressed by modal auxiliaries" as in the example:

Reagan can be dangerous.

Can as used in the sentence above is a modal auxiliary helping the verb *be* which cannot stand alone on the construction above. Halliday and Matthiessen (2004) posit that there is a close semantic relationship between the system of "Information" and the system of "Theme" which is reflected in the unmarked relationship between the information structure and the thematic structure. Every text has the information structure marked as *Given* or as *New*. Theme, most often, falls under the *Given* information while the *New* information is in the Rheme. It should be noted that, although they are related, Given + New are not the same as Theme + Rheme. The Theme is what a speaker uses as a point of departure for the information he is providing, while *Given* is what the listener already knows about the subject being discussed. Thus, whereas

Theme + Rheme = speaker-oriented, Given + New = listener-oriented. It should also be noted that both are speaker-selected.

According to Halliday and Matthiessen (2004), within any given scenario, or set of contextual conditions, the speaker/writer can exploit the potential that the situation defines, using thematic and information structure to produce an astonishing variety of rhetorical effects (pp.93-94). The next section elaborates on the word structures in newspaper discourse.

2.6.1. The word and discourse structures in news reporting

Unlike other levels of language analysis, word structure analysis is important as they form the foundation for communication. Words are what make up any language, and for a speaker of any language, words are the primary tools for operating the language. O'Grady, Archibald and Katamba (2011:116-117), opine that "nothing is more important to language than words. Unlike phonemes and syllables which are simply elements of sound, words carry meaning. Dissimilar to sentences, which are made up as needed and then discarded, words are permanently stored in a speaker's mental dictionary or lexicon".

Words perform different roles and are usually categorised according to classes by their functions. Halliday (1963c); Halliday and Matthiessen (2004: 50) opine that a class is a set of items that are in some respect alike: noun, verb, adjective, adverb, pronoun, preposition, conjunction (and sometimes interjection) are classes of words. According to Halliday and Matthiessen (2004: 50), "word classes were traditionally called 'parts of speech', through mistranslation of the Greek term *meroi logou*, which actually meant 'parts of sentences'. The word is grouped into its classes, according to Halliday and Matthiessen (2004: 52) thus:
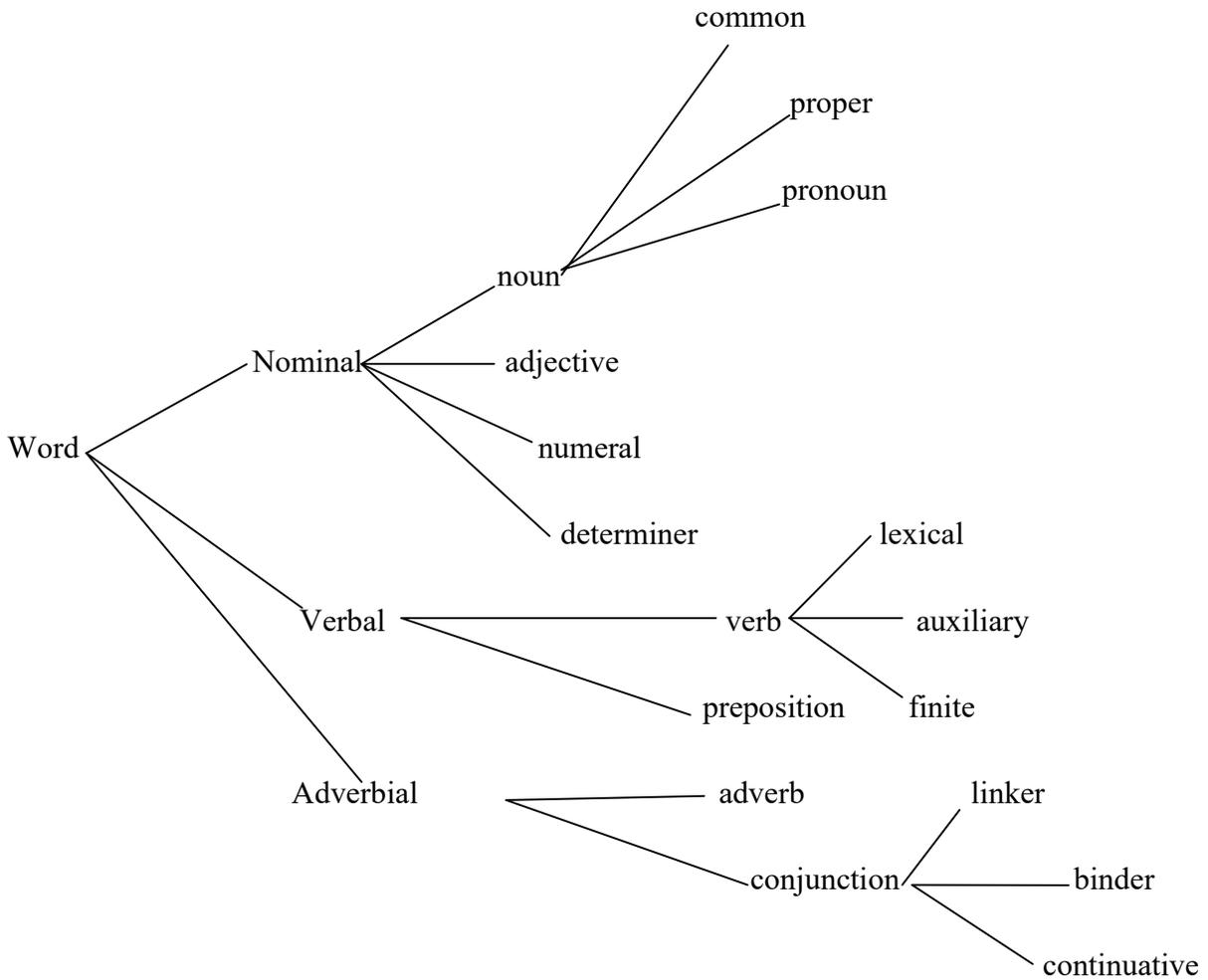
Fig.2.9: **Word classes recognised in a functional grammar of English (Source: Author).**

For Halliday and Matthiessen (2004: 52), words realise their functions when in syntagmatic relations with other words. The nominal group, which appears at the subject position, performs the function of the **Actor;** while, the other nominal, sometimes appearing at the object position, performs the **Goal** function. The verbal group functions as the **Process**.

In a sentence/clause, the theme is made of (subject − the goal or actor/participant) nominal group − numerative (adjective), epithet (adjective), classifier (adjective), thing (noun), while the rheme consists of the finite (predicator, verbal group − lexical, auxiliary, event) − process; complement (noun, adjective); adjunct (adverb) − place, time, manner, reason, condition, prepositional phrase (process/path, range, nominal group). A word is a smallest free form found

in language. Free form, for O`Grady, Archibald and Katamba (2011), is simply an element that does not have to occur in a fixed position with respect to neighbouring elements.

> Basically, words are the building blocks for news stories. Pisarek (1983:156) states that "journalistic information is based, to a large extent, on the use of words". Choice of words in news reporting is essential. Different words have different meanings. In news reports, words are presented in the order of importance. Saliency is motivated by word position. Like the cognitive grammar disposition that word arrangement gives different meaning to a construction, the use of word order in news reports also add to saliency of words. As it is with cognitive grammar, order of words gives an entirely different semantic implication. The word order in news items, especially on the headline, expresses theme – emphasis or focus.

2.6.2. The clause as message, exchange and representation in news discourse

The English sentence is a meaningful construction containing a verb as an obligatory element. The traditional grammar model sees the English sentence as comprising a subject and a predicate. The subject is the noun or pronoun that is, contained in the main clause, while the predicate is everything except the subject. In functional grammar, the sentence is divided into two parts, the theme and the rheme. The theme being the nominal subject, while the rheme is the rest of the sentence from the verbal element to the end; this may comprise the complement and the adjunct.

Theme, in literature and language studies, means the central idea with regards to what is talked about. Pajunen (2008:16) states that "theme occupies an informationally weighty position in a sentence [or text]. It is usually the first element in the sentence". Halliday and Matthiessen (2004: 55) view the subject and actor, in line with the theme of the sentence, as that which is concerned with the message, that of which something is predicated (that is, on which rests the truth of the argument) and the doer of the action. To illustrate this, the following sentence explains it:

    a. <u>Bomb explosion</u> killed 27 in Jos

    b. <u>27</u> killed in bomb explosion in Jos

The structures in (a) and (b) express the same meaning but the themes are different. Fronting is a key element in underpinning themes/subject and discourse topic or focus. The sentence in (a) above shows "Bomb explosion" as the focus (what is talked about) thus, the theme used in the subject position and the remaining part "killed 27 in Jos" becomes the rheme. The same analysis cannot be applied to the sentence (b), which fronts the number of victims, "27" as the theme and "killed in bomb explosion in Jos", the rheme of the sentence. In this case, it is obvious that the sentence in (a) lays emphasis on the act of terrorism rather than the consequence which is portrayed in the number of victims in sentence (b) which focuses on the havoc (effect) or the consequence of the action, not the act itself.

A clause consists of a subject and a finite verb. The English clause is that unit on the Hallidayan rankscale next to the sentence unit. It can be independent or dependent. The independent clause is a simple sentence and it is also called the main clause. In Hallidayan grammar, the systemic functional grammar, the independent clause is represented by the symbol (α) and the dependent clause which is a subordinate clause is represented by the symbol (β). Theme functions in the clause unit and Halliday and Matthiessen (2004: 58) underscore three lines of meaning in the clause as:

1. The theme functions in the structure of the clause as a message, a quantum of information or the take off point for the clause, the element the speaker selects for 'grounding' what he is going to say;
2. The subject functions in the structure of the clause as exchange, a clause has meaning as exchange, a transaction between speaker and listener; the subject is the warranty of the exchange. It is the element the speaker makes responsible for the validity of what he is saying;
3. The actor functions in the structure of the clause as representation. A clause has meaning as a representation of some process in ongoing human experience; the actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed (Halliday and Matthiessen, 2004: 58-59).

It is also important to note that, the concept, usually termed, the subject is primarily contained in a clause, and it often represents: (i) the person with whom the message is concerned; (ii) the

person in whom the truth or falsehood of the statement is vested; and (iii) the person who performs the action (Halliday and Matthiessen, 2004:55-59). According to Halliday and Matthiessen (2004: 58-59) and Seuren (1998:120-33) "the subject was first conceived by grammarians as distinct not in functions but in kinds. But was later rectified and presented as different only in the role it plays in a clause. The functions which may be psychological, grammatical and logical were first noticed and came to be in use in the second half of the 19th century, where there was a renewed interest in grammatical theory, on the subject – predicate debate that lasted from the 19th century until the 1930s.

Halliday and Matthiessen (2004:59) contend that the subject in a clause structure plays three different roles not categorised as kinds. These three roles are explained as:

a. **The psychological subject role**: "that which is the concern of the message, it is called psychological because it is what the speaker had in his mind to start with, when embarking on the production of the clause".

b. **The grammatical subject role:** "that of which something is predicated. It is called grammatical because at the time the construction of subject and predicate was thought of as a purely formal grammatical relationship; it is seen to determine various other grammatical features, such as the case of the noun or pronoun that is functioning as subject, and its concord of person and number with the verb, but it is not thought to express any particular meaning".

c. **The logical subject role:** "that which is concerned with the doer of the action. It is called logical in the sense it has to do with relations between things, as opposed grammatical relations, which are relations between symbols". This, they further illustrate in the examples below:

<u>The duke</u> gave <u>my aunt</u> <u>this teapot</u>

<u>This teapot</u> <u>my aunt</u> was given by <u>the duke</u>

In the examples above, the three categories of the subject as expressed in different ways:

The first example has all three functions conflated on to one another, where *the duke* performs all the three roles. But in the second example, the three roles are separated, where *this teapot* is the concern of the message— that which the speaker has taken as the point of the embarkation of the clause. The grammatical Subject is *my aunt* – the one of whom the statement is predicated— in respect of whom the clause is claimed to be valid, and therefore can be argued about as true or false. *The duke* on the other hand plays the role of a logical Subject, as it is the doer of the action— the one who is said to have carried out the process that the clause represents (Halliday and Matthiessen 2004:59).

Brown and Yule (1983:133) view *theme* as performing two different functions: (a) to connect back to the previous discourse and (b) to provide a starting point for the further development of the discourse. Fries (1994:234) maintains that theme is the "orienter to the message conveyed by the clause. It tells the reader how to understand the news conveyed by the clause". Fairclough (1995) sees thematisation as that which plays an important role in the combination and sequencing of clauses (p.105). van Dijk (1988a: 66) underscores that themes, which he also calls sentential topics, indicate a special function of semantic unit being the focus of the sentence. He adds that the sentence topics are different from discourse topics but are not completely independent of each other. Whereas, the discourse topic is based on the general text, the sentence topic is found at the level of individual sentences. This, van Dijk exemplifies as follows:

> The photographer and the sculptor Brassaï, 84, renowned for his studies of nighttime Paris, of Picasso and other members of the artist colony of prewar Montparnasse, died Sunday in Nice, his family said Wednesday (1988a: 65).

In the above excerpt, van Dijk (1988a) sees Brassaï as the topic of the sentence and the main element of the discourse topic "Brassaï died". Themes are not only formulated at the sentence level alone, but can emerge as a discourse topic at the text level, that is, as a whole text not for individual sentences (Pajunen, 2008:16). van Dijk (1977:6) coined the term discourse topic to mean what a discourse or part of it talks about. Pajunen (2008:17) sees discourse topic "as the gist, the kernel or the summary of the text".

While Fries (1987:57) believes that the first sentence of a text does not necessary carry the discourse topic, Werlich (1976:27) has argued that the "thematic text base is a text initial

linguistic unit". Werlich (1976) is here emphasising on fronting of ideas as an act of indicating the topic of a discourse. To support this argument put forward by Werlich (1976), Brown and Yule (1983:139) maintain that "what is put first will influence the interpretation of everything which follows in the text". Thus, it can be deduced from the foregoing arguments that in the case of a news story, the discourse topic is contained in the lead, which gives a summary of the news item. The lead, and of course the entire news texts, are made up of clauses functioning as message, exchange, and as representation. The lead is where the gist of the news story is captured.

In terrorism news reports, themes and discourse topics are viewed in a different light. Reporters usually express their emotions subjectively, even though they try to maintain an objective stance. Sentiments are often displayed in some ways that are obvious. Thus, according to Picard (1989:12) "several studies reveal that the themes and issues addressed in coverage of terrorism cast meanings upon news that have effects upon the perceptions of audiences". For instance, Larson (1986) believes that news coverage of Iran before the fall of the Shah, which consisted mainly of short news items, did not deal with political opposition in any systematic way and denigrated its importance. As a result, audiences received a misguided view of the strength of the opposition, and the collapse of the government surprised many.

Palmerton (1985; 1988) also puts forward an argument that "reporters covering the embassy seizure focused extensively on the policies and actions of the U.S. government, conveyed the meaning that U.S. government actions helped to cause the seizure to take place, suggested that military intervention would reestablish control, and ultimately projected an image of powerlessness that the Iranians were able to exploit" (Picard, 1989:11). On the other hand, Lule (1988a; 1988b) sees "media rhetoric about victims of terrorism as a creation that journalists use to provide rhetorical visions that portray terror victims as symbolic martyrs in a manner that provokes intense identification with the victims by audiences". Rhetoric has been negatively used to represent untruths used in political arguments and the main stream media.

The discourse topic may be summarily expressed in the headline of a news report, also (Werlich 1976:27; Brown and Yule, 1983:139). Thematised elements do not only indicate the

beginning for a text, but also restricts readers' interpretation of the text. To illustrate this point Brown and Yule (1983:139) exemplify the following text in two ways:

> Rocky slowly got up from the mat, planning his escape. He hesitated a moment and thought. Things were not going well. What bothered him most was being held, especially since the charge against him had been weak. He considered his present situation. The lock that held him was strong, but he thought he could break it.

The first example they deduce from the text is "*A Prisoner Plans His Escape*" and the second: "*A Wrestler in a Tight Corner*". The subject being Rocky is viewed in two ways: as one who wants to escape from his captors in prison, and the other, as one who is in a wrestling contest and wants to escape from his contender's grip. To understand the meaning of words, the study of register and the genre in which the words are associated are pertinent. In the following section, reporting verbs used in identifying quotations or eyewitness accounts are discussed:

2.6.3. Reporting verbs in news discourse

Verbs are obligatory elements in any English sentence. Verbs perform different functions in sentence. There are different types of verbs: the main verbs, and the auxiliary verbs which are also referred to as helping verbs. The main verb is also subcategorised into types such as the reporting and/or speech verbs, these are the verbs used by the reporter to refer to the sayer or claimant of a statement; there are also the lexical and auxiliary verbs used by the speaker or writer of a statement. Bell (1991) states that a speech verb exposes a reporter's attitude towards the statement that follows. He adds that, such verbs can be evaluative, redirecting audience interpretation of the news story. Pajunen (2008:13) underscores that a "speech verb indicates the manner in which the reported utterance is expressed". Therefore, reporting verbs, like every other verb, are doing words, words that show the action and/or state of being in a sentence. Reporting verbs are used in quotations to attribute or point to a speaker's statement (Pajunen, 2008). They are used in news reporting to show how the speaker of a statement puts it.

The verbs that may be referred to as reporting verbs are: *say*, *tell*, the non-finite verb form- *according to*, *agreed*, *claim*, and so on. The last two (agreed and claim) have particular meanings and ought to be used in the right context (Pape and Featherstone, 2005:40, Pajunen,

2008:13). Verbs such as *say*, *tell* and the non-finite form *according to*, some scholars have argued, are neutral speech verbs which introduce a statement without necessarily evaluating it (Bell, 1991; Caldas-Coulthard, 1994). Pajunen (2008) asserts that, excessive use of reporting verbs such as *claim, believe* and *agreed* should be avoided or if they must be applied in hard news, they should be used in the right context when reporting, in writing or in speech. Caldas-Coulthard (2005:40) posits that "verbs of this kind label and classify the statement in question".

Merrill (1965:73) views the verbs *snapped* and *smiled* as examples of subjective verbs. This means that the reporter's emotional attachment to the story is in display. *Snapped* being a negative affective verb, while *smiled* is a positive affective verb. Bell (1991) opines that reporting verbs used in news texts usually show who is speaking. Kress (1983:136) corroborates this position in his analysis of two newspaper articles.

Pajunen's (2008) studies of forty-five articles in *The New York Times*, a well-known newspaper with a wide coverage and readership in the United States of America, show that the verb *say* is the most common reporting verb in all the articles. He adds that reporters of those articles applied neutral or near neutral reporting verbs in the reports. This, therefore, is an indication of good use of reporting verbs (p.46). He illustrates this in the following excerpt from *The New York Times*:

> Some officials in Washington said they were inclined to treat the Soviet proposal as a tough opening position that left room for compromises. "Let's hope so," said an official… (Article 39, Pajunen, 2008:46)

Pajunen (2008) also points out that there are other verbs whose meanings are insignificant and can be regarded as almost neutral like the verbs *say, tell* and *according to*. These verbs he enumerates thus: *declaring*, *contended*, *expressed the view*, *point out* and *made it clear*. He adds that "there are also speech verbs that evaluate the statement which follows. These verbs have specific meanings and cannot be said to be neutral". He quickly concludes that "not all reporting verbs of this kind are biased, however" (p.47). This study holds that some evaluative reporting verbs can often be viewed as partly biased, and may [re]present the statement that follows as either negative or positive. As part of the representations of the media on the subject of terrorism, there is need for a review on the aspect of gender frames on terrorists' act

generally, and Boko Haram activities in particular. The following section presents some debates on gender frame in the media reports on terrorism.

2.6.4. Gender representations in the reports on terrorism

Gender debates have been over-flogged in recent scholarships. Different perspectives on the study and development in the fields that relate to gender have emerged. Some scholars argue on the marginalisation of the female while others debunk the notion of marginalisation and rather view the place of the female gender as the centre. Today, there are also debates on the female gender engagement in terror acts, and the conversation on their depiction by the media is also on going. Nacos (2005) posits that the media's portrayal of the female terrorist has taken the same gender frames as women in politics. Nacos believes that although women have been among the leaders and followers of terrorist groups throughout the history of modern terrorism, the mass media typically depict the woman-terrorist as an intruder (interlopers) in a male dominated sphere.

Nacos (2005) asserts that the frames given to the female terrorists by the media are those that describe them as being out-of-touch-with-reality, aberrant, deviant, anomalous and so on. Nacos argues that most women engage in terrorism out of boredom (p.130). While this may be Nacos' position on women's engagement, this study tends to take a divergent stance, as the study contends that female terrorists in the Nigerian context are usually either forced into the acts, or coerced into believing there is a reward for their action. Therefore, Nacos' assumption may not hold in the Nigeria situation.

Auer, Sutcliffe and Lee (2018), also examine the white widow frames; using intersectionality as the approach to uncover complex representations of female terrorism in the news media. They assert that what the news media considered particularly captivating in the aftermath of the 21 September, 2013 Westgate Mall massacre in Nairobi, Kenya, was not the devastation of the attack, but the suspected involvement of Samantha Lewthwaite in the attack. The news media created a position for Samantha Lewthwaite at the centre of media discourse in Britain for a long time and dubbed her the "White Widow". Auer, Sutcliffe and Lee (2018) argue that the news media both malign and normalise Lewthwaite, representing her participation in terrorism through complex constellations of identity.

La and Pickett (2019), following the same line of argument as Nacos (2005) and Auer, Sutcliffe and Lee (2018), show the different media frames of the female terrorists as they claim that due to their sensational nature, suicide bombings attract attention and are often covered with different lenses. In their study, La and Pickett identified two frames: the liable agent frame – which is the frame given to the female terrorists by the local media, and the vulnerable and helpless girls frame – which is a portrayal or representation of the female terrorist by the international media.

In summary, these scholars hold similar opinions that the female terrorists have not been well positioned or represented in the media. This study corroborates their position and adds that female gender frames on the media are acts of gender inequality; as these representations depict the female terrorists as intruders in terrorism. The next segment explores the basic theoretical foundations on which this study is based. Employing an eclectic approach, this study draws insights from such language and linguistic theories as Aristotelian rhetoric and socio-semiotic approach such as the representational meta-function of the image with insights drawn from systemic functional linguistics.

2.7. Theoretical orientation
2.7.1. Overview of relevant theories

This section explores different theoretical foundations from which insights are drawn for analysis of texts in this study. The research adopts an eclectic approach to the analysis of texts putting into cognisance the different subfields that make-up this research endeavour. The theoretical methods used in this study can be applied in different fields such as media and culture studies, visual and creative arts, psychology, semiotics, linguistics − pragmatics, discourse analysis, stylistics, composition and rhetoric, forensic linguistics, and other applied linguistic studies. Thus, since the study is motivated by these fields, data are analysed in the framework of Aristotelian rhetoric, in addition to transitivity in systemic functional linguistics, and representational meta-function which is for image reading.

2.7.2. Aristotelian rhetoric

Right from the classical period, Plato was critical to and opposed the idea that rhetoric should be called an art. But Aristotle in *On Rhetoric* says it is indeed an art. Plato puts forward the position in his dialogue *Gorgias* that "rhetoric is an art of persuasion", that persuasion therefore cannot be seen as an art in the actual sense of it. From the very beginning, rhetoricians have often found themselves divided into two camps. One of the groups has been primarily concerned with the truth of the message, and the other with the effectiveness of the speech or composition (Congelton, 1954).

Rhetoric, in Greece and Rome, became a social tool for instituting laws, administering justice and for honouring heroes. At some points, among the Greeks and Romans, rhetoric was used as a tool to get people to act in some ways desirous of good oratory (George, 1963). From the foregoing, therefore, rhetoric means the practice and study of effective communication−especially persuasive communication. For Makay (1977:10) "rhetoric is a hollow bombast, artificial eloquent style and form of speaking without content; a dishonest or deceit form of communication". To corroborate Makay's (1977) position, Akpan (1987:251) opines that rhetoric, to a layman, means inflated and insincere use of language. However, this study, from these arguments, infers that rhetoric is an artistic way of making speech or writing. It is a way of presenting argument in a persuasive manner which may or may not obscure truth; it may appear as sugar-coating language by applying figurative expressions in speech or writing.

Rhetoric is an ancient art of persuasion or the use of language to motivate and/or influence a particular audience. In other words, rhetoric is the manner a speaker/writer employs forces of language to impact his/her audience in a way that is appealing to them. However, the concept of rhetoric had been used and understood by some people. There is a misconception to the term which is now believed to mean arguments that are doubtful. Rhetoric, therefore, is persuasion which uses ethos, pathos and logos as strategies for communication. The three postures and/or strategies for persuasion as proposed by Aristotle are discussed below:

a. **Ethos** means that a writer is able to establish credibility and authority in the subject or topic of discourse. It is expressed through tone of voice, linguistic cues, diction, and so on. Ethos is a broad term that refers to the mutual influence that speakers and listeners

have on one another (West and Turner, 2004). It is also an ethical appeal that is based on the character, credibility and reliability of the writer. To establish credibility, a writer needs to have reliable sources to build their arguments, be logical, share common ground with the reader, state opposing views where applicable, and so on.

b. **Pathos** is appealing to emotional sensibilities through persuasion as the writer connects with his/her audience in values and interest. Pathos is where emotional appeal sways other opinion in a rhetorical argument. It is used as the rhetorical vehicle for public announcements, political campaigns and others. Pathos can also be the emotions that are drawn out of the listener or reader. Aristotle says listeners (or readers) become instruments of proof when emotion is stirred in them, as they may respond differently when they are influenced by joy, pain, hatred or fear (West and Turner, 2004).

c. **Logos** refers to logic based on persuasion or an appeal to reason. Logos is the logical proof that speakers or writers employ to authenticate arguments and rationalise discourse (West and Turner, 2004). This could be deductive or inductive.

  i. **Deductive logic** follows the argument from top to bottom beginning with what is known as a major premise to the conclusion. In other words, deductive reasoning begins with a generalisation and then applies it to a specific case. This generalisation must be based on reliable evidence that is sufficient enough. Example:

  Boko Haram insurgency has caused insecurity, poverty and hunger in the northeast, so there is no reason that the same will not happen when Boko Haram moves to the south-south.

The statement above is deductive in that, it starts with a generalised statement that Boko Haram terrorism causes insecurity, poverty and hunger, then draws a localised conclusion that south-south will be affected if the terrorists move there.

  ii. **Inductive logic** begins with a firm affirmation of truth which could be a conclusive statement. Inductive reasoning takes a specific representative case and then draws generalisations from them. Inductive reasoning relies on sufficient number of reliable pieces of evidence. The statement:

Boko Haram terror attacks have displaced thousands of Nigerians living in the north, so Boko Haram terror activities could cause the establishment of more IDP's (internally displaced person's) camps in the country.

In the example above, there is a specific case of Boko Haram terrorist activities used as the premise or claim which has resulted in the displacement of many who for fear of death move afar off to find succour. These places of succour are the camps established by government to help the displaced persons. Thus, the claim in the argument is that, if Boko Haram terror attacks persist there would be need for the establishment of more camps. This is an inductive reasoning. In the process of making inductive or deductive statements one is advised to avoid some fallacies – common errors in reasoning that will undermine the logic in the argument. These fallacies are: **slippery slope** – a conclusion based on the premise that if A happens, then through a series of steps, say B, C, D...X,Y, Z will happen eventually; basically equating A and Z. Therefore, if one does not want Z to occur; A must not be allowed to occur either. For example:

If the government fights Boko Haram because they are a terrorist group, eventually the government will fight all other oppositions, therefore the government should not fight Boko Haram

The statement above shows a typical example of a slippery slope that people who sympathise with Boko Haram activities could use. Equating fighting Boko Haram with fighting government opposition is a slippery slope as these two are not the same thing. Another fallacy is the **hasty generalisation** – a conclusion based on insufficient or biased pieces of evidence. It happens when one rushes into conclusion before providing the relevant facts. Example:

Even though Boko Haram has operated for 9 years, I can tell they are not going to last in the terror scene.

The statement is hasty in that, there is no evidence adequate as to the preparedness of Boko Haram this time. The conclusion might have been based on the premise that there have been other terrorist groups that have operated in Nigeria, and like these ones, Boko Haram will come to an end soon. **Post hoc ergo propter hoc** is a conclusion based on the assumption that if A occurred after B, then B must have been the cause of A. It is a cause and effect fallacy. Example:

Boko Haram attacks homes in the north and now many people are displaced in Nigeria, so Boko Haram must have caused the displacement.

In this example, there is a cause and effect assumption that if one event chronologically follows another, the first must have caused the second. In the statement, it is true Boko Haram has caused many displaced but this does not mean any displacement in Nigeria is caused by them. There could be other causes as in flood, earthquakes, herdsmen menace, or even communities' disputes. **Genetic fallacy** – a conclusion based on the argument that the origins of person, institution, idea or theory determine its character, nature or worth.

Boko Haram terrorism is religiously inspired because its members are originally all Muslims

In this example, there is an equation of the character of the group to its religious membership or affiliation. There is also a fallacy of **begging the question** – a conclusion that one should prove is corroborated or authenticated within a claim. Example:

Because of insurgency in Nigeria, arms dealership and licensing should be banned.

From the statement, arguing that Boko Haram insurgency or any other kind of insurgency in Nigeria is caused by access to arms and so arms dealership and licensing should be banned is quite logical. However, what is illogical and quite unclear is the conclusion that should be proved, that arms dealership or licensing causes insurgency to warrant its being banned. **Circular argument** restates an argument rather than proving it. Example:

Boko Haram is a terrorist group because they kill people

The argument above has no evidence other than the stated one that Boko Haram is a terrorist organisation, and as a terrorist group they are bound to kill. **Either/or** is a logical fallacy whose conclusion is oversimplified by reducing the argument to only two choices as in:

Government can either stop Boko Haram or destroy Nigeria

The example above represents only two sides to the argument which is either the government stops Boko Haram terrorism or leaves Boko Haram to destroy Nigeria. **Ad hominem** – this is a fallacy that attacks the person rather than their opinion or idea. Example:

News reporters sympathise with terrorists.

The example shows an argument that focuses on the persons rather than the ideologies they uphold. The character of news reporters is what is attacked rather what they state. **Ad populum** is a fallacy that appeals to emotion either positively or negatively. Example:

If you were a true Nigerian, you would support the fight against terrorism

The example shows a kind of blackmail as being a "true Nigerian" has been equated to fighting terrorism even though there is no inherent connection between the two. One does not need to be called a true Nigerian to fight terrorism; one does not also need to be a Nigerian as it were before terrorism is fought. Terrorism is a global problem. **Red herring** – is a diversionary tactic that avoids the real issues by avoiding opposing arguments rather than addressing them. Example:

Living in the northeast is unsafe, but what will traders do to support their families.

In the example, there is a switch from the real issue of insecurity in the northeast to an economic issue, livelihood of those who are doing business and have established in the northeast. While one issue affects the other, it does not then mean the safety issue should be avoided.

These three strategies of rhetoric such as ethos, pathos and logos described above are relevant to this study since the art of persuasion, rhetoric, is what is interrogated in the news reports on Boko Haram terrorist activities. The following rhetorical design also demonstrates the relationship that exists between the writer and his/her audience:
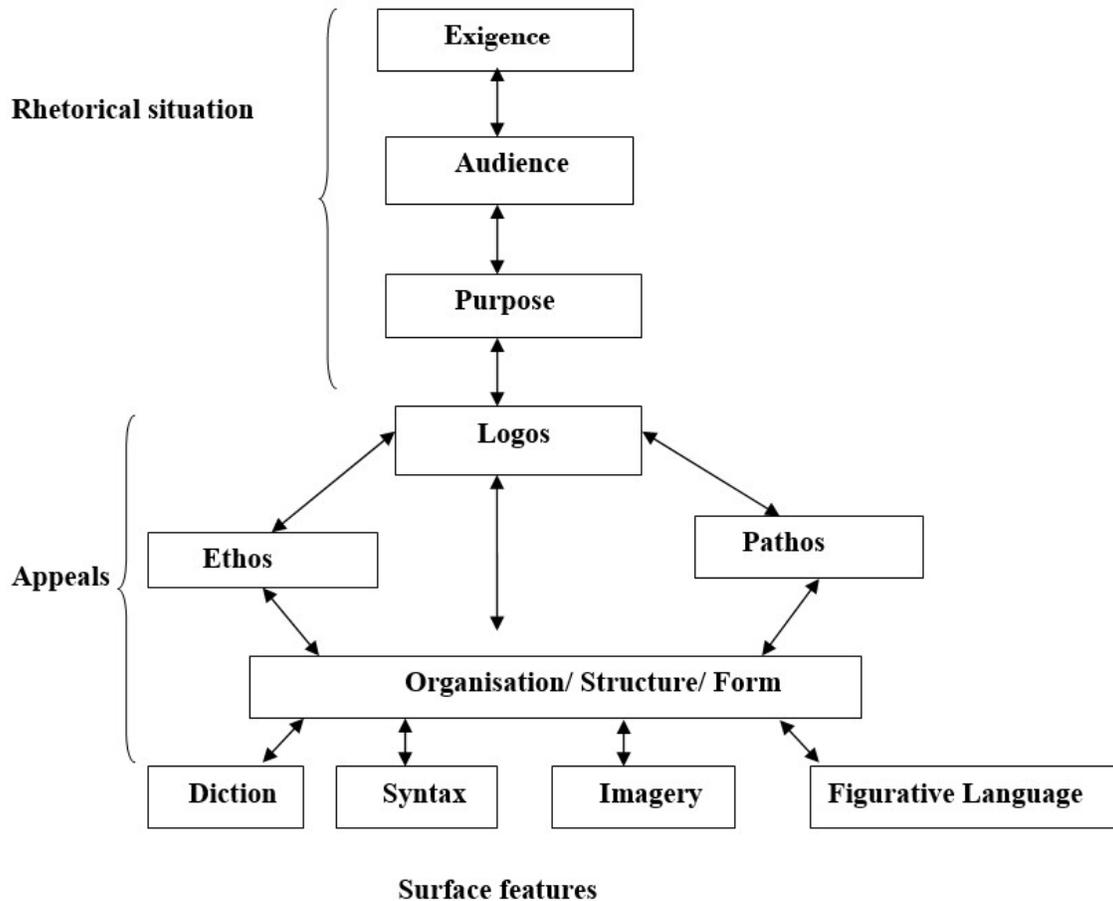
Fig. 2.10: **David Joliffe's rhetorical framework design:** adopted from https://www.cusd.com.

The analysis filters for Joliffe's rhetorical design:

i.   Logos: comprises thought

ii.   Exigence, audience, and purpose: constitute the rhetorical situation

iii. Ethos, Pathos and Logos

iv.   Structure and Arrangement − examine this in terms of how forms serve functions

v.   Surface features examine diction, syntax, imagery, and figurative language to determine their purpose.

vi.   Modes of discourse: division/classification, definition, comparison/contrast, cause and effect, process analysis.

vii.   Transition and discourse markers

viii.   Paragraph elaboration and the moves between paragraphs as functioning parts of the language landscape.

Jolliffe's framework presents a holistic approach to media discourse analysis. The function of news, primarily, is to inform and the process of information in news acts is persuasive, encapsulating all the rhetorical situations: exigence, audience, purpose and appeal – logos, ethos and pathos. Exigence is a rhetorical situation requiring extreme effort or attention. News, whether in print or electronic, demands some form of urgency in its recording and delivery to the reading audience. Newsworthiness plays a part here; hence, the struggle for what is sellable, sensational, or "hot" in the news *market*. The audience – the consumer of the news to whom the reports is targeted is another important aspect for the choice in diction, imagery, grammar or sentence structure or the general organisation of the news reports. Every news story has a purpose, and the purpose must be intended to satisfy the audience by appealing to them in some way.

For this study, however, an eclectic approach suffices; as SFL complements the shortcomings of the Aristotelian rhetoric. Thus, where the rhetorical theory cannot adequately provide useful analytical tools for linguistic elements, SFL is brought in to carter for such.

2.7.3. Halliday's (1985) systemic functional linguistics (SFL)

Systemic functional linguistics (hence, SFL), like theory of rhetoric, belongs to critical stylistics and the linguistic descriptive family that is socially oriented and concerned with describing the relationship of language, text and social life (McCarthy, Matthiessen and Slade, 2010: 62). In systemic functional approach, there are functional descriptions of text that are concerned with the relationship between language and context. Functional approaches like SFL seek to explain the processes and organisation of language according to what it does and the purpose of doing it. Central to SFL is how people use language to accomplish everyday social life as worlds are socially constructed or enacted through language.

Therefore, investigation of text through a functional linguistic approach, generally and the Hallidayan approach in particular, shows how language is structured to achieve socio-cultural meanings. Thus, one can say, the focus in SFL is in the social context in which a text is produced. This means that in the production of texts, the interactant (in spoken discourse), or addressee or the person to whom a text is produced and the materials surrounding the production in terms of contexts, participants, purpose and genre, offer some form of lead into how the text should be approached and analysed. For this, systemic functional linguists see the text as a social construct, and not some form of abstract piece that engages prescriptive rules or judges through the eye of prescriptivism. The aspect of SFL relevant to text analysis in this study is the transitivity processes.

Transitivity, in general linguistics, is a property of the verb. It is responsible for showing whether a verb can take a direct object, and how many of the objects the verb can take. Transitivity could be related to valence, which is the number of arguments controlled by a verbal predicate. In traditional grammar, there is a binary distinction between intransitive verbs, those that cannot take a direct object such as *dance*, *sit*, *pray*, *eat*, and so on, and transitive verbs that take one direct object such as *kiss*, *throw*, *catch*, et cetera.

However, transitivity, as an aspect of systemic functional linguistics, a Hallidayan grammar model, is a continuum − taking a semantic approach rather than a binary category. Transitivity, in functional linguistics, considers the level or degree to which an action (verb) affects its objects. Thus, Halliday and Matthiessen (2004:170) posit that "transitivity system construes the world of experience − made up of the inner and the outer into a manageable set of process types such as: material (anything that construes the outer world of experience), mental (feeling, emotion, and so on), and relational (used to relate one fragment of experience to another, those of identifying and classifying such as *usually*, *means*, *mostly*)". These process types clearly delineate what goes on around and inside people.

For Halliday and Matthiessen (2004:170)), although the "inner experience is harder to sort out; it is partly a kind of replay of the outer, recording it, reacting to it, reflecting on it, and partly a separate awareness of our states of being". The outer experience shows the processes of the external world, while the inner experience depicts the processes of consciousness. For example,

Halliday and Matthiessen (2004) illustrate this in the sentences: *I'm having a shower*− **material** clause, and *I don't want to shower*− **mental** clause (p.170). Therefore, it can be argued that transitivity has control over the process type and determines the interpretation of the construction. Simpson (2004) describes the process types in the following ways.

Material processes are the processes of *doing*. There are two inherent roles associated with material processes: the Actor− an obligatory role in the process and a Goal, a role which may or may not be involved in the process. Mental processes are essentially processes of *sensing*. Unlike material processes which have their provenance in the physical world, mental processes inhabit and reflect the world of consciousness and involves cognition. The Relational processes are processes of 'being' in the specific sense of establishing relationships between two entities. Relational processes can be expressed in a number of ways, and not all of the numerous classifications which present themselves can be accommodated here. There are three main types of relational processes: intensive relational process that posits the relationship of equivalence, an 'x is y' connection, between two entities, as in 'Joyce is the best Irish writer', a possessive relational process, example, 'x has y': 'Peter has a piano' or The Alpha Romeo is Clara's. Thirdly, circumstantial relational processes are where the circumstantial element becomes upgraded, as it were, so that it fulfills the role of a full participant in the process. The relationship engendered is a broad '*x is at/is in.is on/is with/ y*' configuration, realised in connections like 'The fête is on all day', 'The maid was in the parlour' or 'The forces of darkness are against you'. The seemingly straightforward three-way classification is rather complicated by the fact that it intersects with another distinction between attributive and identifying relational processes (pp.23-24).

In a further argument, Halliday and Matthiessen (2004:171) assert that "material, mental, and relational are the main types of process in the English transitivity system". However, they have also "found further categories located at the boundaries; not so clearly set apart, but nevertheless recognisable in the grammar as intermediate between the different pairs − sharing some features of each, and thus acquiring a character of their own". For instance, "on the borderline between material and mental they see the behavioural processes − those that represent the outer manifestations of the inner workings, the acting out of processes of consciousness, for example, *people are laughing*, and physiological states, as in *they were sleeping*". Behavioural processes sit at the interface between material and mental processes, and it presents both the activities of 'sensing' and 'doing'. The key participant in behavioural processes is the Behaver, the conscious entity who is 'behaving'. The role of the Behaver is very much like that of the Senser (Simpson, 2004:23-24).

On the borderline of mental and relational is the verbal category which shows the "symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning (example, the 'verbal' clause we say, introducing a report of what was said"). For Simpson (2004:23-24), Verbalisation types are processes of 'saying'. The key participants represented in the role of verbalisation are the Sayer (the producer of the speech), the Receiver (the entity to which the speech is addressed) and the Verbiage (that which gets said).

Also, "on the borderline between the relational and the material are the processes concerned with existence, the existential" (Halliday and Matthiessen 2004:171). The existential process type represents all kinds of phenomena simply recognised to 'be', to exist, to happen. The statement: *Today there was a bomb blast in Damaturu, the Yobe capital,* is an example of an existential process type as controlled by the transitivity "<u>was</u> a bomb blast", having the verb *was* (the past tense of the verb *is* – to be) as the head of the argument. See the figure below for illustration:
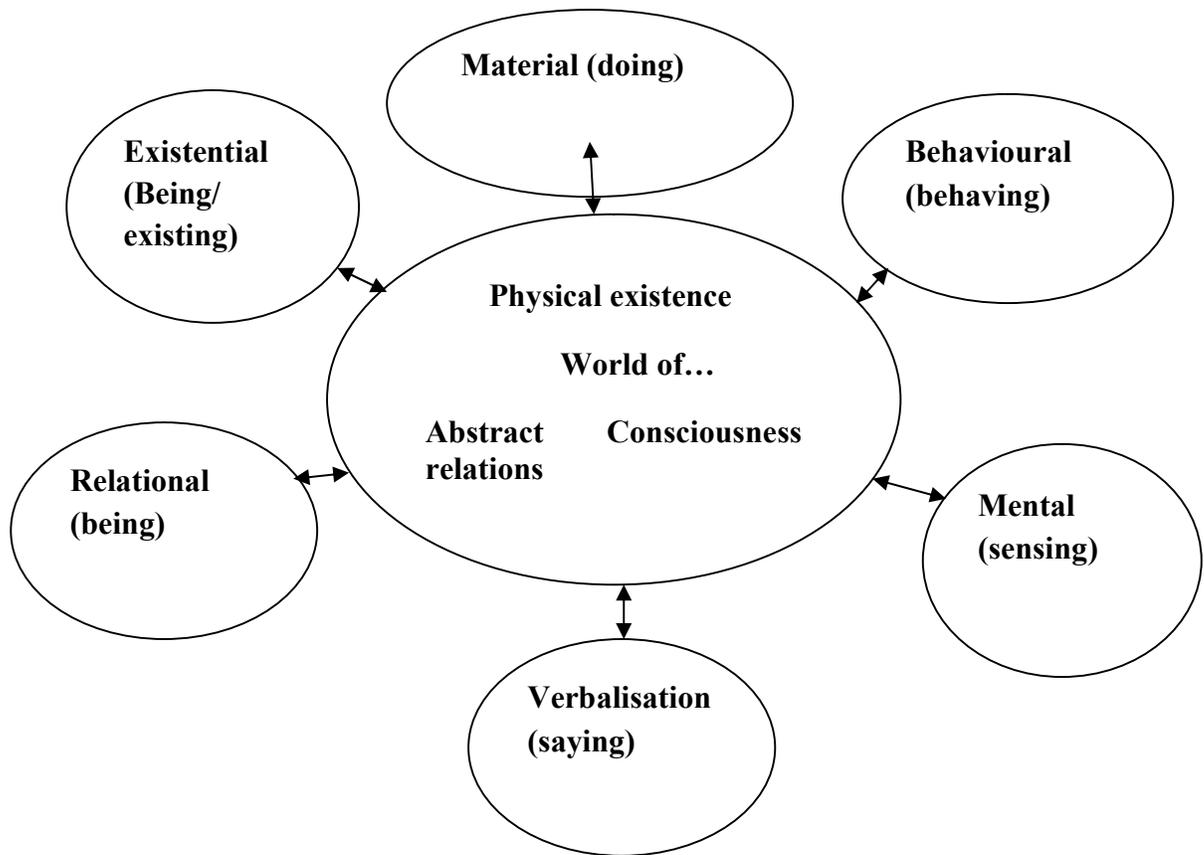
Fig 2.11: **Transitivity model (Source: Author)**

Formal transitivity is related to a variety of semantic roles across languages. Hopper and Thompson (1980) show that cross-linguistically, the notion of transitivity is grouped into 10 (ten) formal and semantic features: Participant (2 or more), Kinesis (action involved), Aspect (telic), Punctuality (punctual), Volitionality (action is volitional), Affirmation (utterance expressing action is affirmative), Mode (realis) Agency (argument is high in potency), Affectedness of 0 argument (0 totally affected), Individuation of 0 (0 is highly individuated). Again, Næss (2007) presents the following two points on transitivity:

1. Transitivity is a way to maximally distinguish participants involved in an action,
2. Transitivity indicates how major participants are described in terms of semantic feature with binary values like plus (+) and minus (-) as in (±Volitional), (±Affected) which makes them distinct from each other.

The argument is that, different combinations of these binary categories will result in different types of participants which may be compatible or incompatible with the verbs. In this study, Halliday and Matthiessen's (2004) transitivity model has proven useful even though insights are drawn from Hopper and Thompson's (1980) and Næss' (2007) parameters for actualising transitivity. Transitivity is the grammatical facility used for capturing experience in language. It is used in an expanded semantic sense, much more so than in traditional grammar where it simply serves to identify verbs which take direct objects. Transitivity, as a tool for tackling text or discourse, refers to the way meanings are encoded in the clause and to the way different types of *process* are represented in language (Simpson, 2004:22). Transitivity picks out three key components of processes. First, the process itself which is typically realised in grammar by the verb phrase (VP), second, the participants associated with the process, typically realised by the noun phrases (NP), and third, which is less important for stylistic analysis is the circumstances associated with the process which is typically expressed by prepositional and adverbial phrases which can fill the Adjunct element in the clause structure (Simpson, 2004:22).

2.7.4. Representational meta-function

Kress and van Leeuwen (1996) propose the representational meta-function as a framework for analysing images. Unlike transitivity, representational meta-function is the story an image tells. Thus, while theories of rhetoric are eclectic and used to analyse any discourse or text whether spoken, written or signed, transitivity and representational meta-function are used to carter for words and sentence patterns and images in the study. Using representational meta-function for analysis, Kress and van Leeuwen (1996) suggest that the analyst should be able to answer these two questions: (1) Who are the represented participants (RP) of the image? and (2) What is the image about? Another is Harrison's (2003) position on how an image should be looked at and interpreted. See below:

2.7.4.1. Harrison's (2003) representational meta-function process

In addition to Kress and van Leeuwen's framework, Harrison (2003) asserts that structures and processes are important aspects of the representational meta-function. For Harrison (2003), structures are presented as narratives − a process where images tell stories by allowing viewers

infer or produce meanings about the represented participants, henceforth, RP because the images include vectors of motion and the conceptual images do not include vectors. Rather, RPs tend to be grouped together to present viewers with the "concept" of who or what they represent, while Processes, on the other hand, include, (1) the action that the image takes, (2) the reactional which is the *semiosis*, interaction between RPs, (3) classificatory, where RPs are grouped into kinds and class, for example, advertisements for beauty products often have classificatory images such as group of models, (4) analytical, where RPs are portrayed in "parts and wholes" structure, the whole becomes the Carrier (vector) on which the parts called Attributes are entrenched or subsumed, (5) symbolic: symbolism is one of Pierce's categorisation and some scholars believe that the frameworks: icon, index and symbols are somewhat insufficient or inadequate for analyzing images. See the following schema:
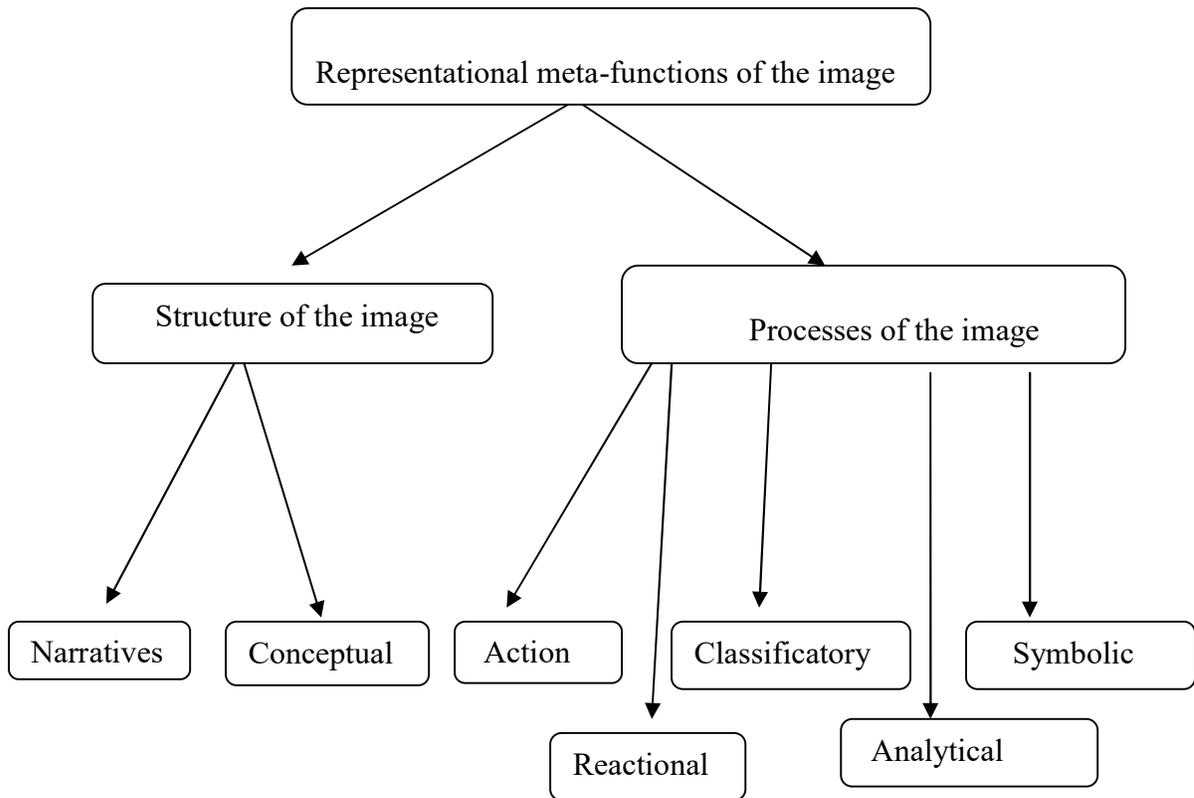
Fig.2.12: **Representational meta-function schema (Source: Author)**

For the purpose of this research, RPs are analysed for what they "mean". For instance, the images of terror attacks on newspaper pages are analytical, reactional, symbolic and full of

action. Therefore, the following questions are useful in doing a representational meta-function analysis:

     i.   Who are the RPs in the image?

     ii.   Are there any vectors in the image that indicate action? If so, what kind of story does this action tell?

     iii.   If there are no vectors, what is the image trying to tell us in terms of social/cultural concepts?

     iv.   What types of conventional thinking do different objects evoke in viewers?

     v.   Is the image a complex one with more than one process embedded within it? If so, how do these embedded processes add to viewer`s overall understanding of the image? (Harrison, 2003:52).

2.8. Summary of the literature review and the theoretical issues

The chapter has looked at different scholars' perspectives or points of view on the major issues and concepts of concern in this study. Critical commentaries and contributions based on the rhetoric of news and the representation of terror on the media are of utmost importance in the chapter. There are views stemming from how the media produce news reports on terrorism to audience perception/reception of terror news. The persuasive tact in media reporting has been reviewed and most of the works reveal a symbiotic relationship between news producers and consumers; indicating that news producers only thrive on the appeal of the consumer; thus, in order to satisfy the hunger to know, the news reporters leverage newsworthiness in terror and disaster reporting. To fulfill the task of analysing texts, the study surveys three useful methods and/or approaches in stylistics which provide insights to the analysis. These methods are Aristotelian rhetoric, Transitivity (in Systemic Functional Grammar) and the Representational Meta-Function.

This study adopts aspects of Aristotelian rhetoric as its theoretical perspective because the approach is in dialogical relationship with other stylistic theories and methods such as systemic functional linguistics (SFL), which engages with it in a *transdisciplinary* rather than just an interdisciplinary way; this is the reason the study uses transitivity captured in SFL to analyse linguistic components of news reports. Since, this study analyses both verbal and nonverbal

texts, a rhetorical theory which looks at ways of analysing language and/or *semiosis* within a broader spectrum of the social process is appropriate to this endeavour; so that, the method not only provides analytic tools for the verbal but also carters for the visual (images) components as well. Thus, socio-semiotic approaches of analysing the image are also useful to this study. Representational meta-function is another appendage theory to the theory of rhetoric as it is proven to be adequate in reading images.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Introduction

This chapter focuses on the research methodology adopted for the study. First of all, the research considers the study area, the various sources from which data is collected for presentation, discussion and analysis, and the methods employed for data collection. Also, this study's purview is delineated by the scope and its limitation as it is basically a media discourse. Research questions guiding the work, the methods for analysing collected data for the study are also important aspects and are discussed below:

3.2. Research design

This study is a multimodal endeavour based on stylistics and rhetoric, and therefore views both written and image texts as analysable. The research design is interpretive. The study analyses texts and discourses from Nigerian newspapers. The choice of these newspapers is informed by their ideology – orientation or postures, accessibility and coverage. The discourse-focus for this research is Boko Haram terrorist activities. The study, therefore, covers a period of six years, when Boko Haram attacks began to be rampant, from 2010 to 2015 especially in the newspapers. From this period till the time of this study, Boko Haram terrorist attacks have not dwindled and so are the news reports on their activities. The articles analysed in this study are samples from some well-known Nigerian newspapers. The activities and operations of these newspapers, their accessibility in different forms like the electronic and the print, lead to their avid consumption by Nigerians, hence, the choice for this study.

3.3. Sources of data

This study focuses on data that capture the representation of terrorism in newspaper texts. Although Boko Haram terrorist attacks have taken more than a six-year period, from 2009 till date, as at the time of this research, for the purpose of easy sampling, sixty (60) purposively reports are drawn from six (6) randomly selected Nigerian newspapers published between 2010-2015 covering the North and South of Nigeria.

Data have been selected from the *Daily Trust*, *Weekly Trust* and *Leadership* newspapers based in the north, *The Nation*, *Daily Sun* and *The Guardian*, published in the south. The selection of these six Nigerian newspapers is to interrogate how news producers from the different zones − the north and the south of Nigeria, use language in terror discourses of Boko Haram attacks; to see whether location of newspaper, and reporter's ethnic, socio-political and religious affiliations influence their linguistic choices in the representation of terror. The study, thus, interrogates reporters' ability to objectively and plausibly use language to report a somewhat delicate subject as terrorism, as perpetrated by Boko Haram, without some elements of skew in the reports.

The samples of reports are based on discourse of terror activities of Boko Haram in Nigeria. The news reports are purposively selected from the years, 2010 to 2015 when Boko Haram terrorist activities became prevalent in Nigeria, during President Goodluck Jonathan's administration and President Muhammadu Buhari's first year in office. Even though terror activities had started in 2009, the samples of the reports cover a period of six years, 2010 to 2015, a period many Nigerians, including children became more aware of the term terrorism and its operations. The sources of data are summarised in Table 3.1, showing the name of newspaper, year of publication and the number of samples, with *Daily Trust* having the highest number of news stories on Boko Haram terrorism. See the table 3.1 below:

Table 3.1**: Content categories of Boko Haram terror news: samples from 2010 and 2015**

Years /Newspaper Name	2010	2011	2012	2013	2014	2015	All years` total
The Nation	-	-	-	1	6	1	8
The Guardian	-	-	-	-	2	-	2
Daily Trust	1	7	7	-	12	9	36
Daily Sun/Saturday Sun	-	-	-	-	1	5	6
The Leadership	-	-	1	1	2	1	5
Weekly Trust/Sunday Trust	-	-	2	-	-	1	3
Total No.:	**1**	**7**	**10**	**2**	**23**	**17**	**60**

3.4.   Method of data analysis

Press media texts have been analysed by using either qualitative or quantitative methods. Previous studies, especially in the United States concentrated on content analyses; focusing on the message with the assumption that its contents can be broken down into units of meaning in an objective and replicable manner. Most of these works examined the content of newspapers on subjects as sports, politics and crime (Mckay, 2006).

Thus, this study is a multimodal investigation involving the linguistic and non-linguistic elements of newspaper reports on Boko Haram terrorist activities. The study adopts a qualitative research method, the design is interpretive. Using critical stylistic analysis, data are analysed from the print media, the newspapers. Sixty (60) reports are purposively selected from 6 randomly selected newspapers. This is the best way to determine how the news media represent or construct terrorism in pre and post- Jonathan's period. The sampling method is motivated by the rhetorical orientation of news producers depicted in each report. The study adopts a critical method to explore data from the perspective of style and rhetoric. Each report is analysed by:

a. Identifying the rhetorical postures and style used by the reporters; focusing specifically on rhetorical strategies in the reports marked by the rhetorical tropes,
b. The types of Processes employed to weigh reporters' attitudes, credibility, and the lines of argument presented in the reports.
c. Analysing word and sentence structures of reports to show the context of reports in the representations of terror on the newspapers selected for this study.

In this study, important sentences relating to caption are used for illustration. Reporters' educational status, socio-political and ethnic affiliations may influence their choices; as a reporter may have been indoctrinated by radical Islamic, political or ethnocentric views, hence, sympathise with the terrorist group. Political and religious dogmatism can interfere with reporters' objectivity to present slanted views.

3.5. Summary of research methodology

The research methodology explores five dimensions of the research processes. First, the chapter opens with a brief introduction, showing the various tools and instruments used for data collection/gathering, data processing, and analysis in this research. Second, the chapter explains the milieu of the study, indicating where the data for the study is located, what the social scientist would call the study area, and the chapter also proceeds by indicating the sources from which data is collected and analysed. More so, the scope and limitations of the study are briefly mentioned. The research questions give this study a purview and help to delineate what is important to this research. The chapter finally shows how the data collected is considered from the position of style and rhetoric as these connect to news reports on Boko Haram terrorist activities.

CHAPTER FOUR

**DATA PRESENTATION, ANALYSIS AND DISCUSSION OF
FINDINGS ON VERBAL RHETORIC AND STYLE IN THE REPRESENTATIONS OF
THE REPORTS ON BOKO HARAM TERROR INCIDENTS**

4.1. Introduction

This chapter presents analyses and discusses data from sixty (60) Nigerian newspaper reports on Boko Haram terror attacks. The foci for the analyses and discussions are on the key components of newspaper stories such as delineated in Chapter Two: the headline, (byline and placeline may be discussed sparingly) lead, and the body − which is made up of facts and quotations, and observers` and eyewitnesses` reports in relation to the objectives adopted for this study in Chapter One and the research questions in Chapter Three. The news texts are subcategorised under the general topic: style and rhetoric.

In the reports, the syntactic structures are taken into cognisance in analysing the processes that control the arguments at the clause level. Particularly, with regards to the functions of verbs such as the main verbs, and reporting verbs used in quotations, the tone and choice of words – diction, in terms of how the representation of action and events on the headline relates reporters' style to forms or strategies of rhetoric identified in the news text to convey different sorts of background information. In addition, the reports' credibility, factuality and precision are given attention. These are made obvious by the reporters' choices and ability to give details with the use of elements depicted in number (quantity), temporal (time), spatial (space or distance) and circumstantial (the activity: what actually took place). The chapter analyses the socio-political biases and ethno-religious stance a reporter assumes in the process of reporting terror news items. There is focus on the media's ideological postulations depicted in the language of persuasion, the newspaper style and social representation of the participants in the news story.

The analyses of rhetorical tropes such as metaphor, allusion, amplification, metonymy, and so on, and rhetorical strategies such as ethos, pathos and logos used in the reports are also fundamental to understanding the meanings embedded in the news reports. To avoid repetition

in discussions, this study puts forward an interconnected and/or cohesive analysis of similar features portrayed in the news reports. Thus, all the 60 (sixty) Appendices are discussed according to the various subheadings they fit in. The following discussion is based on the foregrounding of some items in the clause, especially the Actor element which is interpreted here as the "exclusive" Subject in the clause of the news reports on Boko Haram activities.

4.2. Style and rhetoric in selected newspaper reports on Boko Haram attacks

This study corroborates Werlich's (1976) position, which argues that a good lead in news reports contains the 5ws and h; in this way, the lead provides a terse structure of the wider news story. In analysing the leads of the reports, actions and events are represented in temporal (time), spatial (place), ideological cause and effect (what event takes place, activity/result), actors (participants), ideological reason (why), and psychological manner (how). Rhetoric appeals to truths, and one way of showing truths is by identifying the persuasive markers in reporting an event. News is a report of an event; therefore, it must exhibit reality or at least be made to be as real as possible. In the process of doing this, the reporters bring in 'stuff' that persuade the reader. These 'stuff' must include time − when an event takes place, place (location) − where the event takes place, activity/result − what event takes place, participants – who is involved in the event, reason − why an event takes place, and manner − how an event takes place. All these function as supporting rhetorical tools in news reporting.

Most of the newspaper reports used in this study indicate the time, place (scene), activity, participants and possibly the manner in which an attack takes place but do not explain the cause of the attacks except for Appendices 2 and 7:

> AGENTS of the United States Federal Bureau of Investigation (FBI) have been dispatched to Nigeria to help authorities here investigate the deadly bombing that struck the Mogadishu Military barracks in Abuja on New Year`s Eve, American Homeland Security Secretary Janet Napolitano said yesterday (Appendix 2, *Daily Trust*, Monday, January 3, 2011).

In the excerpt above (Appendix 2), the Actor of the "Bomb blast" which is named in the headline is suppressed, the Actor of the named action − *bomb blast* is not stated, except for the Actor (FBI agents) of the Process (head) in part 2 of the clause. There are supposed to be two

Actors in the clause, but while one (perpetrators) is suppressed, the other (FBI agents) is foregrounded; making FBI the focus and/or the talked-about of the report.

There are some vital pieces of information that are omitted in the report. For example, the excerpt does not indicate or reflect the main reason for the bombing. As an excerpt from the lead, details pertaining to answering the 5ws and h questions are of utmost importance. This will help give the reader a direction to where the report is headed and what it is all about. The *why* (as the reason) as seen in the report does not describe the attack per se, but does reveal the reason for the FBI agents' visit to Nigeria which is to assist in the investigation of the bomb blasts. The basis for using 5ws and h in newspaper leads is to give detailed explanations to events on any subject in news discourse. For instance, the indication of time may be to detail the veracity of the report and also show where there are delays in the news, scene description is to locate the report in a particular place; that is the reason some reports will provide too much details such as the distance (in kilometers) either from the state capital where the attack takes place to the scene of attack or within the state capital as the case may be. As in the following excerpt from *The Nation*:

Azare which is 283 kilometres from state capital Bauchi, is the headquarters of Katagum Emirate Council and Katagum local government (Appendix 43).

This excerpt from *The Nation*, unlike the one in the *Daily Trust* above shows a detailed description of the place of attack, Azare, which is made obvious with the use of a rankshifted clause: "…which is 283 kilometres from [the] state capital Bauchi", shown in the structural analysis below:

```
                            Σ
                            |
                            α
              _____|_____
             |              |               |
            NG             VG              NG
             |              |               |
             S              P               C
           __|__            |          _____|_____
          |     |           |         |    |      |
          h     q           lv        m    h      q
          |     |           |         |    |      |
        Azare  (RC)         is       the headquarters

      Which is 283 kilometres from the state capital Bauchi

                          of Katagum Emirate Council and Katagum local government
```
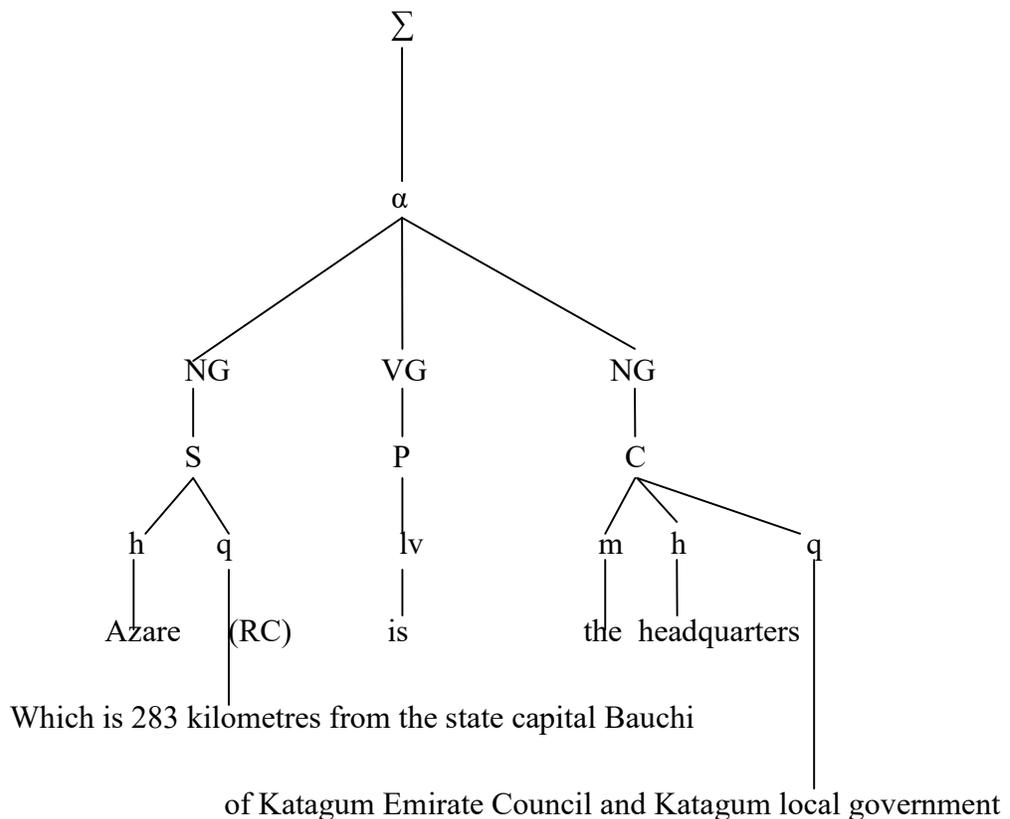
According to van Dijk (1988), the lead sentence, such as the one in Appendix 43 (*The Nation*), provides so much detail by the use of a rankshifted clause (RC). For this type of description, complex sentences are employed to capture all the details needed within a single thought. The excerpt in Appendix 2 (*Daily Trust*) has also shown some level of complexity by deploying some qualifying elements in each group. For instance, the first NG which is the subject (S) of the sentence structure has the qualifier – "of the United States Federal Bureau of Investigation (FBI)" added to the head word AGENTS which appears at the initial position of the group. This is a foregrounding technique which indicates what is talked about or the focus of the discourse.

However, while the excerpt in *The Nation* concentrates on the place <u>where</u> the attack had taken place, the *Daily Trust* is concerned with the event, after the attack, which is the importation of the agents who are "to help authorities here investigate the deadly bombing that struck the Mogadishu Military barracks". There is a sense of blackmail – a pragmatic act (*pragact*) used there; in rhetoric, it is seen as a red herring where a diversionary tactic is used to avoid addressing the real issue; as the report rather focuses on who is doing the investigation and not who is investigated. Although these two excerpts are not reporting the same event, the style and

choices reporters deploy in handling news reports generally is relevant to accentuating the position such newspaper has over the issue discussed. The structural representation of the excerpt in Appendix 2 (*Daily Trust*), shown below, reveals that the details are focusing on the investigation and who is investigating than what propelled the investigation:
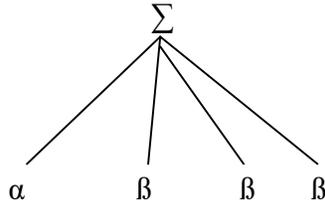
The lead-sentence represented above contains an alpha (independent) clause which appears in the initial position followed by three beta (dependent) clauses with a relative (that) clause coordinating the next clause after it. The alpha clause is represented below as:
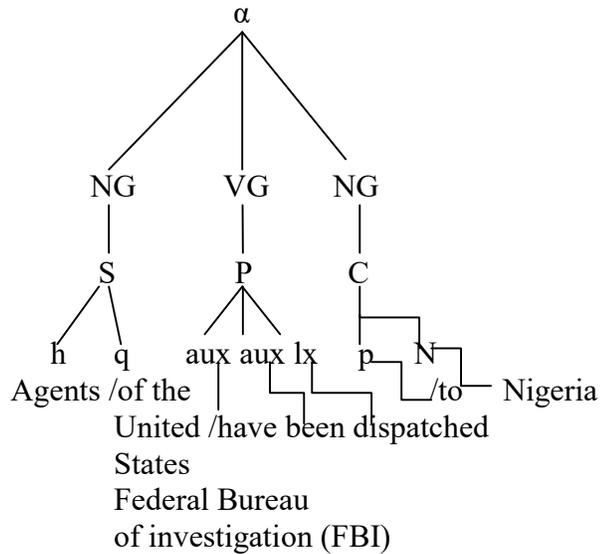
The beta clauses are as follows:

ß
├── InfG
│   ├── Inf — to
│   └── P — help
├── NG
│   └── S — authorities
├── AdvG
│   └── A — here
├── VG
│   └── P — investigate
└── NG
    └── C
        ├── m — the
        ├── m — deadly
        └── h — bombing

ß
├── AdjG
│   ├── Dem pro — that
│   └── P — struck
└── NG
    ├── C — the Mogadishu Military barracks
    └── A
        └── pp
            ├── p — in
            └── NG
                ├── S — Abuja
                └── p — on
                    └── C — New Year`s Eve

```
                              ß
               ┌───────────────┼───────────────┐
              NG              VG             AdvG
               │               │               │
               S               P               A
               │               │               │
    American Homeland Security │               │
    Secretary Janet Napolitano/  said       yesterday
```
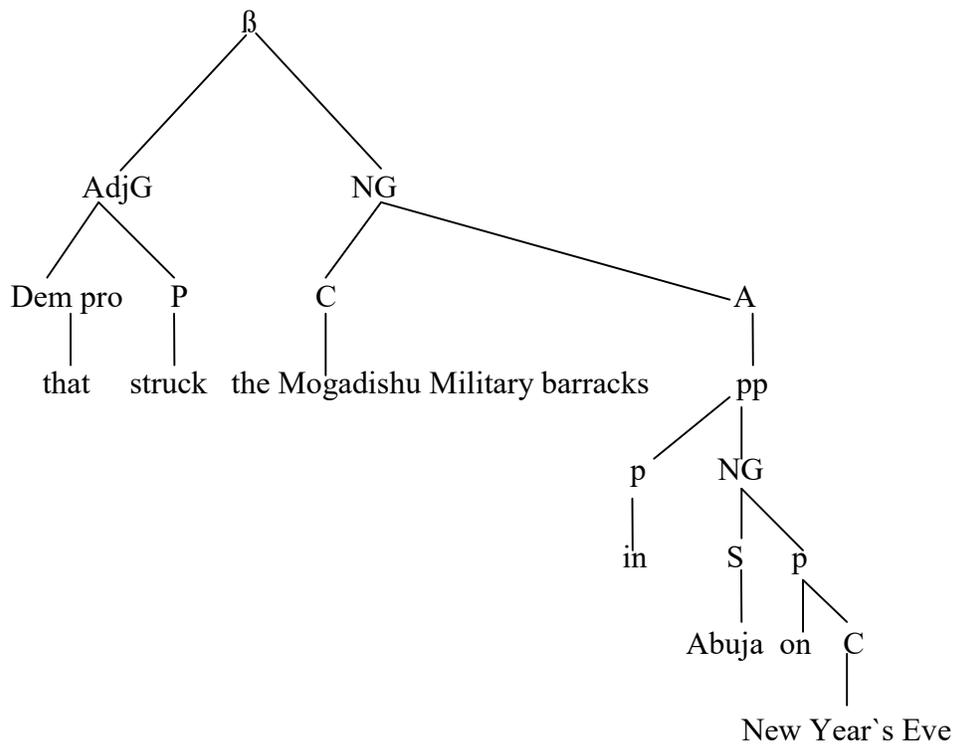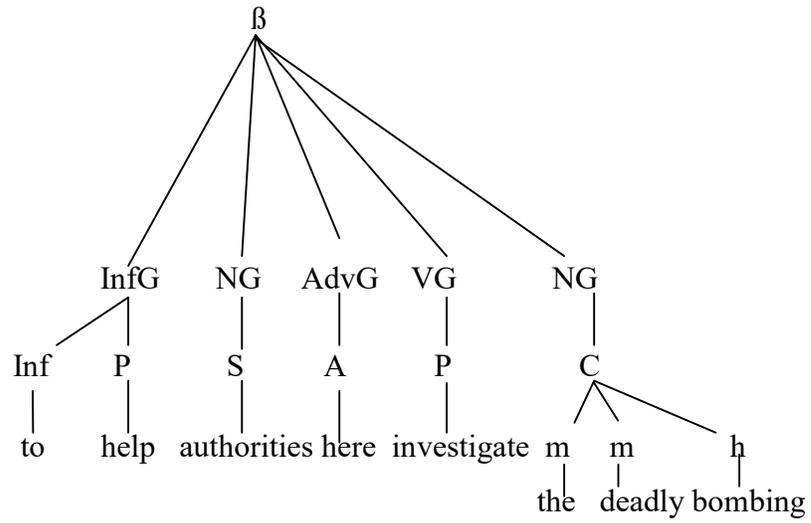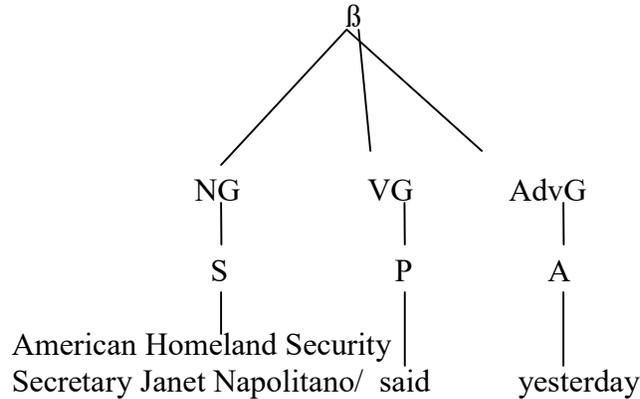
The structures analysed on the four patterned tree diagrams above show the lead-sentence complexity which has meaning derived from how words are arranged in the clauses. Fronting the agents (actor) indicates saliency. This portrays the item as the focus in the structure. This is called foregrounding; and in this study, the 5ws and h are seen as ways of foregrounding meaning in the reports.

Furthermore, the other way of answering very pertinent questions in a newspaper report are why − which provides the reason an action takes place. The following excerpt from the report in the excerpt below (Appendix 7) also indicates the Ws and H, including the reason (why):

SOLDIERS went on the rampage in Maiduguri on Saturday evening killing *many* people and burning homes, market stalls and vehicles, shortly after an explosion at the Budun Market injured three military men, according to the residents of the area (Appendix 7: *Daily Trust*, Monday, July 25, 2011).

All the underlined words, in the excerpt derived from the lead in Appendix 7 above, are attempting to answer the questions: who, what, where, when, why and how. The represented participants here are soldiers and residents (who) and the bomber (explosion), the rampage and burning (what transpired), in Maiduguri (where), on Saturday evening (when). To further create saliency on the main Actors, one is isolated and presented as the first element written in all capitals, "SOLDIERS". The other incidence (explosion), the actor with a lower case, is relegated and the bomber, deemphasised. This is also seen in Appendix 2 (*Daily Trust*) where the actor – the AGENTS are written in capital letters showing a graphological foregrounding of the thought process of the reporters and the newspaper – *Daily Trust*. It reveals that what is

represented first, according to the in-house style of the Trust family, is what is salient in the discourse.

However, in Appendix 7, the foregrounding of SOLDIERS in the structure is not to show how important the security agents are but to condemn their misbehaviour instead. This, therefore, rather relegates the operation of the military by representing them in a bad light. This implies that the security agents (three military men) who are the actual victims of the attack that originated the rampage are relegated by foregrounding the supposed rampage. This represents the soldiers as the perpetrators instead not the victims. It is a fallacy of ad hominen, which attacks the person. This is revealed in how the *Daily Trust* avoids the issue of the terrorists' attack to focus on the rampage which the report says "killed many". The use of *many*, an inexact quantitative numerative has an ideological implication which is to avoid untruth; it is a way of presenting the message in a more convincing manner. The reporter(s) are however biased by not pointing out the cause of the rampage - a fallacy of red herring.

This study shows that fronting places saliency on the fronted element. The underlined statement on the excerpt in Appendix 7 above reveals the reason for the Actors' action that is the rampage which results in the killing of many people and burning of homes, market stalls and vehicles. The lead also gives important details such as who perpetrates the act (Soldiers), where the act is perpetrated (place: narrow − Budun market and wide − Maiduguri), what activity (rampage and killings) takes place, when (Saturday evening), the result/consequence of the activity, the reason for the activity, and the manner in which the activity was carried out.

Appendices 2, 7 and 38 differ from others in that, in addition to *what*, *when*, *where* and *who*, they also state *why* (the reason) for the FBI agents coming to Nigeria (Appendix 2), the rampage (Appendix 7) and the release of the video (Appendix 38) respectively. Whereas Appendices 2 and 7 only add *why*, though the reason for the bombing is not stated in Appendix 2, Appendix 38 gives more details by including *how* − the manner in which the video was released. See Appendix 38 below:

BOKO Haram leader Abubakar Shekau **has shown up again in a video boasting and yelling as usual.**
He said he was not killed, contrary to what the military said.
But the Defence Headquarters (DHQ) yesterday said it was all <u>lies</u> and propaganda (Appendix 38: *The Nation*, Friday, October 3, 2015).

The structural analysis of the sentences in the excerpt in Appendix 38 above indicates the egocentricity of Shekau, who controls the conversation. The terms ``boasting and yelling`` indicate this egoistic nature and the temperament of Shekau. He is the orienter of the statement and that makes him the Theme. Shekau also functions as the Subject and the Actor of the first and second sentences. *The Nation`s* description of the way Shekau showed up in the video (boasting and yelling) is complemented by an adverbial group ``as usual`` which connotes that this is not the first time Shekau is showing up; and as his custom he shows up boasting and yelling.

The last sentence is a counter claim by the Defence Headquarters which is subsumed under the (α) alpha statements: "**BOKO Haram leader Abubakar Shekau has shown up again in a video boasting and yelling as usual. He said he was not killed, contrary to what the military said**". See the analysis of the sentences below for illustrations:

Σ
|
α
/ | \
S   P   A

S: m — Boko, m h — Haram leader Abubakar, q — Shekau
P: aux+ — has
A: lv — shown up again, A — p, pp — NG
NG: in NG, VG, A
Det — a, N — video, lv — boasting, & — and, lv — yelling, p — as, A — usual

Σ
/ | \
α   α   β
S P   S   P   A
He said   he   was not(neg) killed   contrary to what the military said
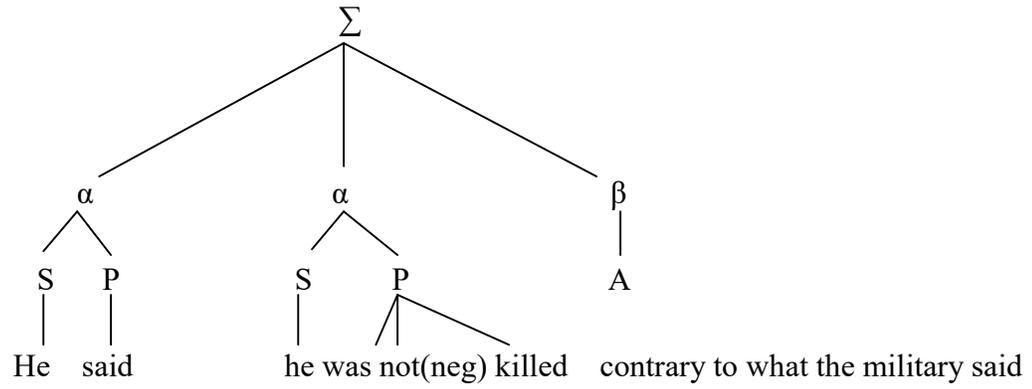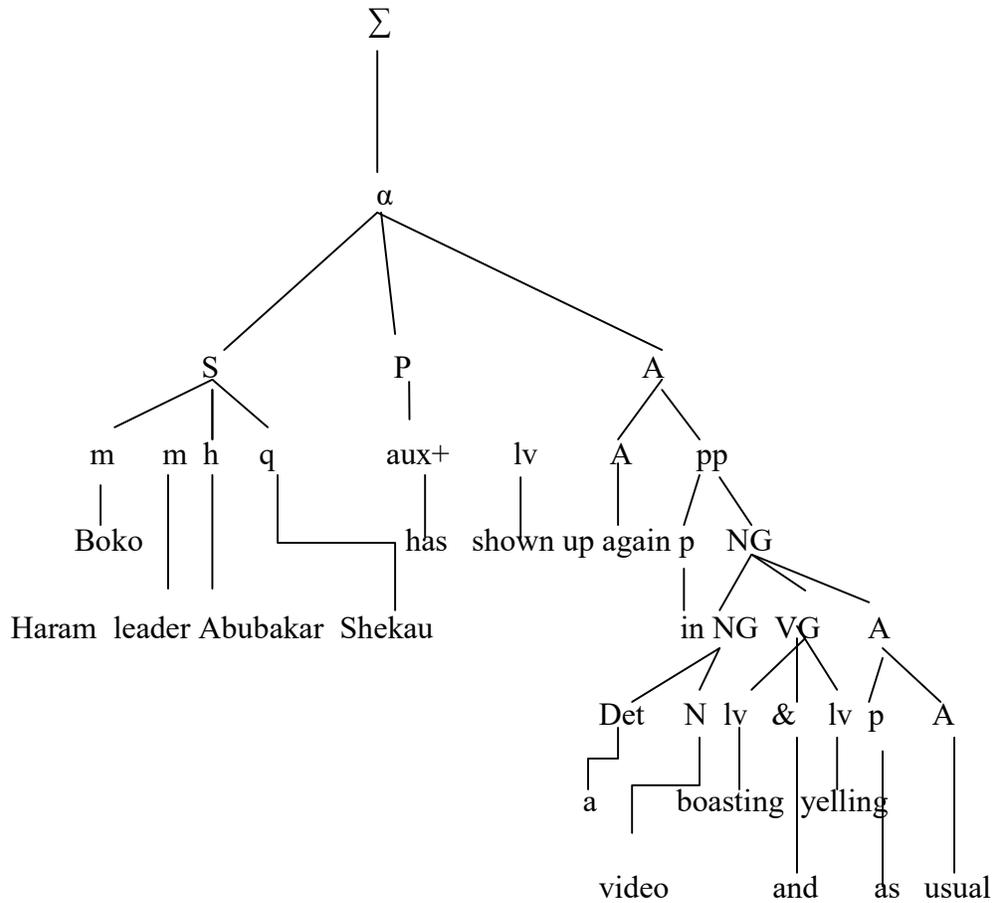
The egocentric Shekau, the leader of the terrorist group, coerces and daunts the public by making caricature of the Nigeria military who had earlier claimed to have killed him. In the statement "He said he was not killed" points to the falsehood that the government and its agencies pull-off in the assumed war against insurgents. The reply by the Defence Headquarters is a fallacy of circular argument which is basically restating the argument rather than proving it.

The fact that the military says, "it`s all lies and propaganda" does not prove the lies to be a lie or the propaganda to be so.

Illustrating the clause on the tree lexicalises the circular argument by the military on Shekau's reappearance. The question one is tempted to ask is, who then is yelling and boasting, claiming to be alive in the video? Was the military playing with the public when they claimed Shekau was killed? How can this claim be true? If false, how does this help in the fight against terrorism? The tree below also shows the structural representation of the military's counter claim:

```
                              Σ
                   ╱                    ╲
                  β                      α
           ╱  │  │   ╲             ╱ │  │    ╲
        conj. S  A    P           S  P  A     C
          │   │  │    │           │  │  │     │
         But  NG yesterday said   it was all  lies
              ╱ ╲
            Det   N
             │   ╱ ╲
          the defence headquarters
```
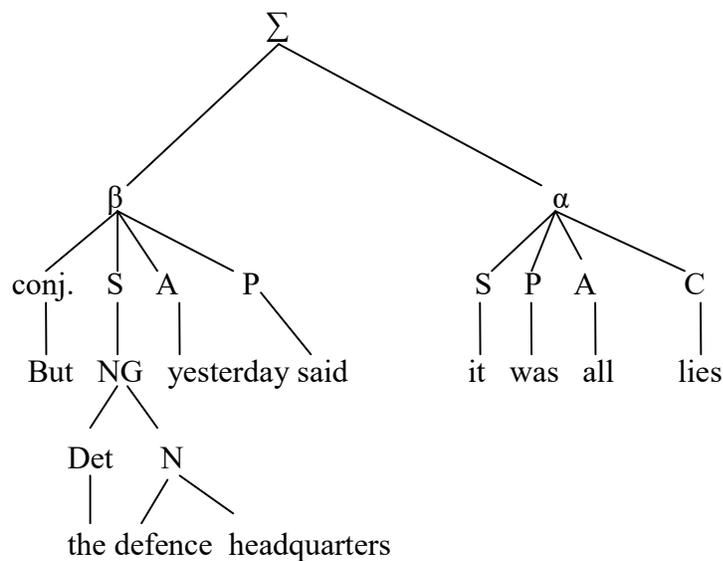
The alpha clause "it was all lies", governed by a conjunctive clause, deflates Shekau's ego. The Appendix 38 which talks about the video released by Shekau, reveals the Actor (who, the perpetrator in the person of Shekau), the action (what, activity – boosting and yelling), the manner (how) but the report has not been able to ascertain the time and place of the action as the video does not show the time frame and geographical reference which could have been deleted by the perpetrator to avoid being traced. But the time the Defence Headquarters replied is indicated as yesterday (wider time frame), no detail of the immediate time (in hours) is given. The following excerpt from Appendix 1 reveals that the news reporter has not carried out a proper investigation into the cause of or the reason for the action (attack), as such has not been able to account for the *why* (reason) of the attack.

> MEMBERS of the outlawed Boko Haram sect appeared to have resorted to guerrilla warfare as they waylaid and shot dead three policemen in Damaturu and Maiduguri, centres of the deadly violence sparked by the group in July last year.
>
> In Maiduguri, Borno State, two policemen were shot and their guns taken by four suspected members of the sect, who came riding bikes on Wednesday night, while another cop was killed in Damaturu when other gunmen attacked the private residence of Yobe State Governor Ibrahim Gaidem also on Wednesday (Appendix 1, *Daily Trust*, Friday, August 27, 2010). (*Underlining, researcher's emphasis*).

The report is haphazardly represented showing the reporter's lack of personal credibility, and unprofessionalism on the part of the newspaper. The choice of words in the lead in Appendix 1 reveals some social/power indices such as prominence, victimisation and intimidation; where the report made Boko Haram to wield all the power over the government. The victims in the report are government security agents not civilians. The use of the terms, *guerrilla warfare* in describing the tactics used against the government places them (Boko Haram) as having the upper hand. It should be noted that terrorism is a kind of war. Hawthorne (2012) sees it as a-small-scale-war. From the report in Appendix 1, the victor is Boko Haram as represented while the government is portrayed as defeated. The following example also seems to support this view point:

> THE Jama'atu Ahlis Sunna Lidda'awati Wal-jihad more popularly known as Boko Haram yesterday dismissed claims by Governor Ali Modu Sheriff that political rivals killed ANPP's Borno State gubernatorial candidate Alhaji Modu Fannami Gubio and it claimed responsibility for the attacks…. The governor had said on Monday night that he suspected politicians, and not Boko Haram, of being behind the killings, even its sophisticated nature (Appendix 3: *Daily Trust*, Thursday, February 3, 2011).

In the excerpt in Appendix 3 above, Boko Haram members display their egoistic trait that is typical of terrorist groups as they debunked the claim by Governor Ali Modu Sherrif that political rivals were responsible for the murder of his cousin and brother.

The Appendix 3 is too detailed as the reporter dwells on the description of the perpetrator, resulting in redundancy on the first line of the lead. The description of the Actor, *Boko Haram*

questions the reporter's sentimental attachment. It is obvious that the reporter exhibits some form of sympathy for Boko Haram by telling who Boko Haram terrorists are, and by using other aliases as underlined here: "**THE Jama'atu Ahlis Sunna Lidda'awati Wal-jihad more popularly known as Boko Haram**" the reporters sold out who they sympathise with. The governor said:

> I believe that what happened was not carried out by the Boko Haram members. First it was the deputy zonal chairman of the ANPP, Awana li Ngala that was killed incidentally he was my cousin. And then last Friday they attacked our gubernatorial candidate and my younger brother alongside five other innocent souls. **We all know the patterns of the Boko Haram people who will just rush out, shoot in the air and run into hiding** (Appendix 3)

The governor (from the excerpt) has underestimated the tactics of the terrorists. The understatement is revealed when he said: "**We all know the patterns of the Boko Haram people who will just rush out, shoot in the air and run into hiding**". The clause is an indictment on the governor. The statement is fallacious – **a post hoc ergo propter hoc fallacy** that indicts him. As the governor, he should not have claimed to know the operations of a terrorist group, especially where he is not a member of the said group. He has earlier, in the opening in the excerpt, committed the **fallacy of hasty generalisation** when he says **"**I believe that what happened was not carried out by the Boko Haram members".

Boko Haram, on the other hand, has countered the governor's statement by a show-off which displays their sense of self-worth. They (Boko Haram) claim responsibility for the killing of the two victims − Gubio and Sheriff's younger brother, whose name was not given. These two victims, from the report, operate in a high political class which should make them well protected. However, their deaths show the powerlessness of the government and presents Boko Haram as indomitable and resolute. This is the reason Boko Haram members dismiss the governor's claim by taking responsibility for the deaths.

To reach out to the Hausa public which is their primary audience, the terrorist group (Boko Haram) wrote an open letter in Hausa translated in English as follows:

It reads; "In the name of Allah the Beneficent the Merciful. Without any doubt, we the warriors of Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad, under the leadership of Imam Abu Muhammad Abubakar Bin Muhammad, popularly known as Shekau, hereby declare that **we are responsible for the attacks launched in Borno on Friday 23-14-32 (28 Jan. 2011) which led to the killings of Alhaji Modu Fannami Gubio, the gubernatorial candidate of the All Nigeria Peoples Party (ANPP), and the brother of Governor Ali Modu Sheriff as well the security men attached to them.**

The letter goes on to explain the reason for the attack. In his words:

As we have been telling the world, these attacks we are launching just like the one we launched on the eve of Christmas in Borno and Suldaniyya (Jos) and the ones we are launching in Bauchi, **are meant to propagate the name of Allah and to liberate ourselves and our religion from the hands of infidels and the Nigerian government.**

We are therefore calling on Muslims in this part of the world to be well prepared because very soon, we would launch a full scale war between the Muslims and the Christians. We also call on the Muslims not to seat [sic] **close to where security agents or politicians are living because such people are behind the illegalities being meted on the Muslims.**

As you can see, security agents have been deployed to Churches to guard them while on the other hand, the same security agents are the ones maltreating the Muslims. **This is the time for all of us to rise up and change this government, and give way to the establishment of Islamic government**

Finally, anyone of you that assists them, will receive the same punishment like them, message from the warriors of Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad (Appendix 3),

The pragmatic act (*pragact*) of blackmail is deployed here to coerce the people to buy into the ideology that they (Boko Haram) are putting forward. The use of the name of Allah, the Beneficent, the Merciful is a pragmatic act to influence the will of the people. The *pragact* is influenced by two rhetorical functions: forensic and deliberative rhetoric types. As a forensic rhetorical statement, Shekau uses "Allah" as a Supreme power to appeal to his audiences' feeling of guilt as well as being deliberative to elicit change of perspective in the audience.

In forensic studies, the letter is categorised as a threat note which has a discriminatory tone; discriminating against a particular people – the Christians: "**the attacks…are meant to propagate the name of Allah and to liberate ourselves and our religion from the hands of infidels [Christians] and the Nigerian government**", "**we would launch a <u>full scale</u> war between the Muslims and the Christians**". The letter, forensically, shows that Boko Haram is not fighting the government for any reason political but religious; this explains why they launch attacks in churches as they (Boko Haram) say, it is a full-scale war between the Muslims and the Christians.

The principal of the reasons as indicated in the letter is to change the government of President Jonathan who is described as an 'infidel' in the Islamic sense, and to establish an Islamic government; as they said "this is the time for all of us to rise up and change this government, and give way to the establishment of Islamic government". Shekau also threatens any Muslim who builds ties with the Christian community and the politicians; as he warns Muslims to steer clear of these two, for any involvement with them (Christians and the politicians) will result to "the same punishment like them".

On the other hand, the report has failed to indicate how the attack was carried out, though the governor has described it as sophisticated, the detail is not presented. See the excerpt below:

> … The governor had said on Monday night that he **suspected** politicians, and not Boko Haram of being behind the killing given its sophisticated nature (Appendix 3).

The statement is characterised by three different fallacies: post hoc ergo propter hoc, hasty generalisation and genetic fallacy. The fallacy, post hoc ergo propter hoc is manifested in the conclusion that is based on the sophisticated nature of the attack; which implies that Boko Haram could have done it. The generalisation is hasty in the sense that the governor already holds a bias against political opponents; therefore, he closes his options on all but the politicians. Lastly, the statement is a genetic fallacy as the nature of the attack is what the governor uses to describe the perpetrator; thereby exonerating the real perpetrators.

Here, the governor, in an attempt to appeal to his subjects and the general public, acts as an **epideictic rhetor**; very quick to assume that Boko Haram did not do it, and so blames the

politicians whom he claims were responsible for the attack. This is an assumption, an enthymematic statement which points fingers without proofs. While the governor of Borno State was in doubt of the attackers, there was another attack at a PDP rally in Niger as reported. With the attack on the PDP rally in Niger, can the governor of Borno State still assume that the attackers are politicians? From where does he base this allegation? What is the premise for his conclusion? Since, these questions cannot be answered going by his statement; then it is obvious that the governor is biased and hasty in generalising, as far as this issue is concerned.

On the other hand, why did the governor not think about terrorists when alleging? The fact that Shekau and other Boko Haram members are targeting the politicians is made obvious in the following report in Appendix 4; which also reveals the weakness of the government as in the Appendix 3 above:

> TEN people were reportedly killed and several others injured yesterday when an explosive device went off at a zonal campaign rally of the Niger State governor Mua'zu Babangida Aliyu of the People Democratic Party (PDP) in Suleja, Niger State (*Daily Trust*, Friday, March 4, 2011).

From the report, one cannot really say who the actors are. But what is obvious here is that the government cannot protect itself against their attackers. Thus, one is tempted to believe that the government is weak and not able to protect itself; how then can they (government) protect the public against the oppressor. The reports in the Appendices 4 above and 5 below display this form of weakness on the part of the government too:

> AT least ten people died in Maiduguri yesterday while many others sustained serious injuries as a result of several bomb blasts and a gun-fight that ensued between the police and gunmen suspected to be members of the *Yusufiyya* movement popularly called Boko Haram (Appendix 5: *Daily Trust,* Wednesday June 8, 2011).

The report, in Appendix 5 above, has captured the various participants (*who*) of the attack: the unnamed ten people, the place (*where***)** the event takes place, *when* it takes place and *what* leads to their death. But the lead fails to report *why* the attack takes place, and the *narrow time (when*, at about 10AM or…) and the *narrow place (where*, town in Maiduguri) in which the attack takes place; except that the subsequent paragraph has shown the immediate place and

time of the attack as: "in front of the St. Patrick's Church, opposite the Musa Usman State Secretariat in the heart of the city at 2:30pm" (Para. 3) as opposed to the lead's *wider place and time* stated above.

Also, the Appendices 9, 10, 11, 12, 14, 15, 17, 18, 19, 20, 22, 24, 25, 27, 28, 29, 30, 34, 36, 37, 39, 42, 43, 44, 45, 54, 55, 56, 57, 58, 59, and 60, all show 4ws (who, what, where, and when) and h (how) but the reason (why) for the attack is not reported in the leads or in the subsequent paragraphs. Appendices 31 and 51 do not include time of attack (*when*), and the reason (*why*) for the attack; however, Appendix 51 does show how the attack takes place − though there is time placement: May 29, the time is not a referent to the time of attack but of when insurgency is supposed to be ended as promised by the President, Goodluck Jonathan.

The consequences of the attack, place of the attack, time (wide and narrow time), the instrument of the attack, the perpetrators who are not named, are captured on the lead in Appendix 8 below:

> TENSION and anxiety returned to the Plateau State Capital, Jos yesterday when two separate explosives were detonated by unknown persons at Anguwar Rimi and Sarki Mangu area in Jos North local government area.
>
> The first explosion, according to witnesses, occurred at about 7:30pm Saturday night at Anguwar Rimi area, shattering the wind shield of a taxi cab that was lost and no injury was recorded in the blast, according to those who were at the scene (Appendix 8: *Daily Trust*, Monday, August 1, 2011).

While Appendix 53's lead structure shows all 5ws and h: what, where, when, who, why and how, which makes it a complete summary-intro of a news report, Appendix 21 does not indicate the time (when) and place (where) of the attack:

Appendix 53: *Daily Trust* Thursday, June 18, 2015:

> Scores of people were killed in a blast caused by explosives recovered from abandoned Boko Haram camp in northern Borno state Tuesday evening.
>
> The bag was recovered by local vigilantes who brought it into Monguno town 130 kilometers north of the state capital, Maiduguri.

Appendix 21: *Daily Sun* Monday, January 13, 2014

> No fewer than eight people have been killed in a fresh attack on villages in the southern part of Borno State by suspected Boko Haram insurgents.
>
> The attackers were also said to have burnt churches [.].

The lead in Appendix 21 is abrupt. The economisation of words in newspaper reports might be the reason for omitting vital details such as time (when) and place (where) of the attack. As for the place, even though it is stated that attacks took place in southern part of Borno State, no particular village is mentioned and this implies vagueness in reporting. The reason is that, readers who are not familiar with the map of Borno State may not be able to identify the villages affected. More so, it also means that readers will have to check the map to see the villages that are located in southern Borno State and where the map is not handy, the report becomes vague. The implication is that one is forced to ask the question "Are all the villages in southern Borno State affected or some?" Thus, the lead has not completely captured the details required.

In sum, style and rhetoric in news reports are embedded in the clause, and style in any text influences the message, hence the meaning. The following schemas illustrate the relationship between style and interpretation in two newspapers' reports of the same terror event:

Reporter/ encoder →Bylines Ismail Mudashir, Abdulkadir Mukhtar, Isiaka Wakili, Ronald Mutum and Misba Bashir (*Daily Trust,* Thursday, Sept., 18, 2014)

Context   **Genre**   **Ideology** → Terror report/objectivity

New theatre hall, Federal College of Education (physical [primary] context) Kabuga area, Kano (physical [wider] context)

→ media discourse

Language

→Time: yesterday, around 1:53pm
→Place: New theatre hall, FCE, Kano
→Manner: suicide bomber, gunmen attack
→ Circumstance/result:17 people including an infant, a lecturer, and 13 students were killed
→Reason: as terror event, no specifying why.

Direct style Style ↔ Intertextuality/co-texting ↔ Purpose

+Summary intro (the 5ws and h)
-Wrap intro, (none)
+Feature intro,
+Direct quotations
+Geographic references,
+Time frames

→ To inform

→eyewitness account

Text/ code → Boko Haram terrorist attack report

Actors ↔ Action ↔ Patient → 17 people (15 victims and 2 Terror attack (killings) bombers, 34 injured)

2 Suicide bombers/ 3 gunmen (eyewitness account says)

Receiver

Interpretation   Sensational Emotional Insecurity

Fig 4.1: **A flowchart on the relationship between style and meaning in the *Daily Trust***

The summary intro of the report represented in this schema has all the 5ws and h. The issue to question is the non-statement of the reason for the attack; even though, the report has explained the reason for the deaths which is as a result of gunmen and suicide bombers attacking the college, there is no further investigation to the reason the college is attacked as well as why the students are killed. The assumption, however, is hinged on the ideology of the terrorist

organisation which sees modern education as western and therefore a taboo to the Islamic struggle. The following schema in Fig 4.2, in comparison with the Fig 4.1 above, reports the same event but there are differences in presentation of facts as news items. See the schema in Fig 4.2 below:

Reporter/ encoder — Saxone Akhaine, Mohammed Abubakar, Murtala Muhammed and Abba Anwar (*The Guardian*, Thursday, Sept., 18, 2014)

Context   **Genre**   **Ideology** → Terror report/objectivity

Lecture hall, Federal College of Education (physical [primary] context)
Kabuga area, Kano (physical [wider] context)
3communities in Sanga LGA, Southern Kaduna

→ media discourse

Language

Time: yesterday, around 2:00pm
Place: One of lecture halls, FCE, Kano
Manner: suicide bomber, gunmen attack
Circumstance/result: at least 15 people were killed and 34 others injured
Reason: as terror event; there is no specifying why the terrorists attacked in the report.

Direct style   Style ↔ Intertextuality/co-texting ↔ Purpose

+Summary intro (the 5ws and h)
+Wrap intro, (yes) gunmen
+Feature intro,
+Direct quotations
+Geographic references,
+Time frames

→ To inform Kaduna state's attack by Fulani

Text/ code → Eyewitness account
Boko Haram terrorist attack report

Actors ↔ Action ↔ Patient → At least 15 people killed, 34 injured and 2 suicide bombers) 32 villagers killed, several injured.

→ killings

Boko Haram members
2 suicide bombers, 10 gunmen
Fulani gunmen
(attack in Kaduan)

Receiver

Interpretation

Sensational
Emotional
Insecurity

Fig 4.2: **A flowchart on the relationship between style and meaning in *The Guardian***

The reports in Figs 4.1 and 4.2 are both structured in an inverted pyramid style; where important items such as the participants (victims and actors), time, location, reason, manner and results are presented in an explanatory-exposition style. The styles of both reports add to the

meaning of the texts. The schematised texts in Figs 4.1 and 4.2 are reports of same attack reported by two different newspapers: *Daily Trust* and *The Guardian* respectively. The differences in the reports are made obvious by the style of the reporters. For example, the report in the *Daily Trust* (Fig 4.1) provides a more detailed geographic reference (lecture halls) of the terror attack as seen below:

> Witnesses said when they arrived, the bombers headed straight to the **two lecture halls** were [sic] hundreds of students were taking lessons (para.4).
>
> After firing sporadically, one of the bombers blew up himself at the **new theatre hall** while the other struck at **the lecture hall of the School of Arts and Social Sciences** (para.5)
>
> …A senior lecturer, who saw the attackers as they entered the college premises, said: "When I heard gunshots, I peeped through the window of my office and saw 3 men in black suits wielding AK-47 guns. They entered through the main entrance of the school and moved fast towards the lecture halls ["] (para.7)
>
> "The first man went into the new theatre and from my office I heard him shooting, like his other colleagues who went towards the **theatre of Arts and Social Sciences** ["] (para.8).

From the excerpts above, the words written in bold are geographic references to the place of attack. The report does not only say the scene as the new theatre but also explains the location of the new theatre as in the "lecture hall of the School of Arts and Social Sciences" (paras.5 and 8). While the report in *The Guardian* only provides a narrow reference as in "lecture halls", there is no specifying of the particular halls affected:

> An eyewitness told *The Guardian* yesterday that about 10 gunmen invaded one of **the lecture halls** at the new site of the **Federal College of Education, Kano** around 2:00p.m while the students were receiving lectures [sic] and discharged two improvised explosive devices (IED) on the **innocent** students. The source insisted that about 30 students were killed (para.4)

From the excerpt in *The Guardian*, the time reference is near that provided by the *Daily Trust*. *The Guardian* has "around 2:00p.m." while the *Daily Trust* shows "around 1:53pm"; the timing only shows 7minutes difference. The use of the preposition *around* depicts indefiniteness, just like saying "about", "at least", and so on. The reporters and/or eyewitnesses of both reports are

careful in referring to time. But the fact that the different time reference of the attack given in both reports is almost the same portrays some form of factuality and credibility, objectivity too. The use of the epithet *innocent* to modify the noun "students" depicts the reporters' sentiments and emotional attachment. From the perspective of the reporters of *The Guardian* newspaper, the students are innocent. The term *innocent* is used to describe someone that is without guilt, somebody that can be seen as naïve and harmless. Thus, while the students are portrayed here as innocent, the terrorists think otherwise, that is the reason for this mayhem meted on the college. For the attackers, everything western, including education, is a taboo (haram). So, anybody indulged in its practice or activity is *haram* in himself.

The number of attackers also differs in both reports. While the *Daily Trust* presents the eyewitness account as saying 3 gunmen in suits and 2 suicide bombers attacked the college, *The Guardian,* also from the eyewitness point of view, says about 10 gunmen and 2 suicide bombers. The reports both agree that the suicide bombers were two but the number in gunmen differs as the following excerpts indicate:

> When I heard gunshots, I peeped through the window of my office and saw **3 men in black suits wielding AK-47 guns** (*Daily Trust*)

> An eyewitness told *The Guardian* yesterday that about **10 gunmen** invaded one of the lecture halls at the new site of the Federal College of Education, Kano around 2:00p.m (*The Guardian*).

This supports the position this study has established that eyewitnesses' testimonies are almost always different in the sense that what one witness-testifier sees may not always be the same as that of another. The angle, in terms of physical location and psychological point of view or stand point, an eyewitness assumes may likely affect his/her perception of the world s/he is encoding. The senior lecturer of the college while testifying to the *Daily Trust* says he "**peeped through the window of his office and saw 3 men…**", peeping through his office window may not have offered him a clear view to the number of gunmen, as he might be spatially limited and may not have seen all the attackers from his location.

On the other hand, the eyewitness in *The Guardian* whose name is not mentioned seemed to have more information on the attackers as s/he indicates about 10 gunmen, in addition to the 2

suicide bombers, the report says "about **10 gunmen** invaded one of the lecture halls". The use of the verb *invaded* also describes the terrorists as unwanted guests, intruders of some kind into the students' space. Both reports agree that there are gunmen but the difference in the number of the gunmen calls for questioning, as one would need to know who the perpetrators are, how they operate and when and why. *The Guardian* presents two reports in one (wrap intro), alluding to the incident in Kaduna south, where **"Fulani gunmen attacked three communities…"**; as **"They killed about 32 villagers and injured several others"**. Reporters' ability to intertextualise or co-text in reporting terror incidents is pertinent to making credible reports; intertextualising means that events in society do not happen in isolation or are not seen as isolates or independent of the other as there could be some form of connection in their perpetration, hence, this allusion. These two reports share similar themes of gunmen attack and deaths. Thus, allusion of this form is not a violation of media ethos. The *Daily Trust* adds impetus to their reports by using the non-verbal language to augment the verbal. The picture of the devastated lecture hall is represented as additional information on the terror incident.

Encoding a text as a product is affected by the text-processes. Figs 4.1 and 4.2 show the processes such as context, genre, and ideology as having influence over the choices that the reporters and/or encoders have to make in text production, for example, the use of the adjective *innocent* to describe the students who are victims of the attack expresses the reporters' emotional attachment to the reports. The decoder, on the other hand, who is at the receiving end, makes meaning from the interaction (*semiosis*) of language resources exhibited through choices of adjectives, metaphors, process types and rhetorical modes.

Another example of style and rhetoric as compared in two texts that report the same event is in the *Daily Trust* (Monday, October 15, 2012) and the *Leadership* (Monday, October 15, 2012). From the headlines, the *Daily Trust* says: "Gunmen kill village head, **22** others in Kaduna: … as robbers stage rescue of captured colleagues" while the *Leadership* writes: "How Gunmen Killed **24** In Kaduna – Emir: We'll fish out perpetrators – Police, Another bomb blast hits Maiduguri". There is a slight difference in the number of victims. This is not unavoidable since these newspapers get information from different sources. Therefore, the source of information is also vital to the determination of credibility and precision. The two reports use visuals to depict the level of damage or victimhood.

The *Daily Trust* presents a deserted mosque showing a man whom the report claimed is washing off the blood of nine people killed, and a wrecked car, while the *Leadership* represents the attack with the victims' corpses wrapped in white and laid on the ground. The aspect of visual rhetoric is explored in detail in Chapter 5 of this study. The difference, in their representation of visual images, is that, the visuals in the *Daily Trust* depict less of the tragic incident while the *Leadership* represents the event in a tragic detail by using visual images that communicate the mood of the report. *Leadership* alludes to the emir's account but there is no mention of the emir as a witness in the *Daily Trust*.

Excerpts from the *Leadership* (Appendix 12):

> **The emir of Birnin Gwari, Alhaji Zubairu Jibril Maigwari, in whose domain gunmen killed no fewer than 24 persons in Dogon Dawa village in Kaduna State** yesterday, narrated how his people were mercilessly killed (para.1).
>
> The emir who spoke to LEADERSHIP [sic] by phone said the gunmen attacked the villagers when they were returning from early morning prayers (para.2).
>
> He said, "The gunmen arrived in Dogon Dawa and headed straight for the home of the leader of the local vigilante where they murdered the man and his son. After killing the vigilante head, they went looking for other vigilante members to kill ["] (para.3).
>
> "And upon sighting a large crowd coming out of the mosques, the gunmen then surrounded them and opened fire on them". (para.4).
>
> … A villager, Musa Abdulkadir Dogo Dawa, who spoke with LEADERSHIP [sic] put the number of casualties at 24 (para.7).
>
> …Abdullahi Muhammad, the traditional ruler and councillor [sic] in the local government, also said: "**We are suspecting a reprisal attack by a gang of armed robbers** who lost some of their members after a recent exchange of fire with the villagers and the vigilantes…" (para.12).

Excerpts from the *Daily Trust* (Appendix 13):

> This, locals said, provoked colleagues of the detained suspects to attack Dogon Dawa yesterday to free the captured four (para.4).
>
> The attackers killed village head Makama Ahmed Aliyu, in whose home the captured robbers were detained, as well as one of his sons and some neighbours (para.5).
>
> The robbers then **freed two of their colleagues but shot dead the other two because they broke their legs in the process of unshackling them**, a son of the late village head told *Daily Trust* (para.6).

The reports, as in the excerpts above, differ in their facts. The emir, who is introduced in Appendix 12 (*Leadership),* as the narrator of the incident, seems to leave out some vital pieces of information as depicted in the *Daily Trust*. Whereas the emir who is narrating the event in the *Leadership,* did not describe the attack as a rescue mission masterminded by armed robbers whose colleagues are held hostage in the village head's house. However, the report in the *Daily Trust* points this out; alluding the attack to a previous exchange of gun fire by the villagers and the vigilante members with the robbers which led to the capturing of four of the armed robbers' colleagues. The *Leadership* suspects the attack to be a reprisal and there is no mention of the rescuing of the captured robbers and the subsequent killing of the two of the robbers who are badly wounded resulting from their release. As part of creating a persuasive atmosphere for readers, the reporters create rhetoric using different forms as discussed in the following section:

4.2.1. News reporters as creators of rhetoric

Using exact numeratives for confirmed numbers of victims or actors and indefinite pronouns for inexact quantity, description of incidents in location (wider and narrow), time in hours and day, eyewitness accounts, metaphors to describe the manner of attacks, and the participants (whether as victims or perpetrators) to depict circumstances arising from the incidents, newspaper reporters create their own rhetoric about terror activities, actors or agencies as the discussion below depicts.

1. **Creating rhetoric using numerative**

In a sentence, the numerative element indicates some numerical feature of the particular subset of the "Thing": either quantity or order, either exact or inexact (Halliday and Matthiessen, 2004:317-8). Numeratives are classified according to their role in the subset. There are two

types of numerative: the quantitative and the ordinative. These two are subcategorised into definite and indefinite. The reports in this study reveal the use of the types of numeratives: quantitatives which are qualifying numeratives that specify either an exact number (cardinal numerals) or an inexact number or ordinatives which are ordering numeratives that specify either an exact place in order (the first, the second) or an inexact place (ordinal numerals). The following table illustrates this further:

Table 4.1**: Numerative elements**

Numerative	Definite	Indefinite
Quantitative	**10** killed, bomb blast killed **24**	Boko Haram kill **many** in Maiduguri
Ordinative	…the governor, was killed along with Sheriff's younger brother, Alhaji and six others in Maiduguri **last** Friday	Abubakar Shekau has shown up **again** in a video, Insurgents raid **another** village, kill 39

10 Ø killed in Ø bomb blast at Suleja: ... at PDP rally

(Appendix 4: *Daily Trust*, Friday, March 4, 2011)

$$\sum\rightarrow \alpha = S\ P\ A\ A: A$$

All the reports in the study contain several vectors that further exacerbate the impacts of the attacks by insurgents. First, in the examples, the byline and placeline locate the report in the typical terror scene of Maiduguri (Appendices 1, 3, 7, and so on), Damaturu (Appendix 3), Kano (Appendix 16) with many victims and/or casualties recorded. The un-quantified number of victims in the headline in Appendix 7 is brought to the fore by the use of non-specific quantifier *many.* This is usually done to avoid giving a wrong figure, which could mislead the reader. This is a rhetorical strategy to circumvent untruths. The unquantifiable number may also be for lack of adequate details and lack of precision.

It is obvious that the news reporter in Appendix 7 is concerned with the result (victims) of the action rather than the action itself; the reporter projects the result of the perpetrated action not

the perpetrator or the action. This has not always been the case, as most headlines would rather emphasise the Actor than the victims. Following other headlines where the Actor is projected instead of the victims or the action, the following will suffice:

Bomb blast kills 10 in Suleja: …at PDP rally α= S P C A: A

The reverse of the headline: "**10** Ø killed in Ø bomb blast at Suleja: ...at PDP rally" deemphasises the victims. However, making the victims the Subject and Theme deemphasises the Actor – who is not even mentioned in the clause. The obfuscation of the agent is at play here. The report has failed to mention the main Actor, who is the perpetrator of the act. The focus of the report seems to be on the outcome of the attack and the number of victims than the attack or cause of the action. More so, it is obvious here that, for the reporter, the foregrounding of the consequence tends to lure readers more than the telling or projection of the attack. The assumption may be that, the reporter envisages that marketing number may be beneficial to enthralling the reading audience. This goes to show the media's ideology. Also, since, the headline is not supposed to state every detail, some linguistic items are omitted, such as the noun, *people* after the numerative (10), the article, *a* before bomb blast. See analysis below:

α = S P C A: A

S → Numerative – (minus) Noun

P → Verb + ed (past)

A → Preposition – Article (a) + Adjective (modifier) + Noun

A → Preposition + Noun (place)

A → Preposition + Adjective (modifier) + Noun

The persuasiveness of reports is not only to change attitudes and opinions, but also to change the manner in which information is given in news discourse. One of the aims of news report is to achieve credibility with the reader. Precision and truthfulness, however, are those rhetorical supports that newspaper reporters use to achieve credibility. The implication of this is that the use of exact numbers suggests precision of information as well as adds to the seriousness of the

attack. The precision in giving the exact number of victims of terror attack is a rhetorical strategy to establish credibility. However, important information may not have been lost if the number is suppressed. See the following examples:

3 blasts kill <u>10</u> in Borno (Appendix 5: *Daily Trust*, Wednesday, June 8, 2011)

Blasts kill <u>25</u> in Maiduguri (Appendix 6: *Daily Trust*, Monday, June 27, 2011)

<u>Two</u> blasts rock Jos (Appendix 8: *Daily Trust*, Monday, August 1, 2011)

The use of numbers on headlines is an important rhetorical strategy in news reports. This is because sometimes, various sources may present different figures for the same report and even within the same article numbers may vary. For instance, Appendices 12 and 13, *Leadership* and *Daily Trust* present the killings in Kaduna by gunmen, but the number of victims differs. While *Leadership* presented 24 as the number of victims killed, *Daily Trust* says "village head and 22 others" which makes the number of victims 23. See below:

How Gunmen Killed <u>24</u> In Kaduna- Emir (*Leadership*, Monday, October 15, 2012)

Gunmen kill village head, <u>22</u> others in Kaduna (*Daily Trust*, Monday, October 15, 2012)

The reports of the same event from both newspapers with varying number of victims call for a closer look at which report is more detailed or which one presents other precision markers such as eyewitness testimony, quotation, and so on. From both reports therefore, it is clear that, the report by the *Leadership* newspaper has some form of credibility as the report also gives the identity of the eyewitness − the emir, and quotes him directly. It is also obvious that *Daily Trust* provides more information about one of the victims – the village head, but that is not enough to make the report more precise and credible. There are reports that do not show number but use indefinite pronouns such as *some*, *many*, *few*, and so on yet they are precise and credible. The avoidance in the use of numbers sometimes stems from the fact that the reporter does not want to under and/or over provide information that is, unverified details. As in the example below:

Soldiers kill <u>many</u> in Maiduguri, JTF: it's not true (Appendix 7: *Daily Trust*, Monday, July 25, 2011).

The number of victims in the headline above is unknown. Rather than estimate, *many* is used to avoid doubts and untruths. The news reports on Boko Haram terrorist activities used in this study are characteristic of using numbers for rhetorical effects that make the reports logical, credible and appealing.

(a) **Creating rhetoric with exact numerative**

The use of numbers in newspaper reports to show the quantity of those affected by acts of terrorism is rampant in the reports presented in this study. Most newspaper reporters here feature this as a way of enhancing their credibility or as pragmatic mechanisms that uncover the validity, or explanatory value of the reports. The use of numbers in news reports can be dicey; this is so because sometimes, reporters estimate the numbers when accounting for the victims of an attack. The following reports exemplify these:

> **At least ten** people died in Maiduguri yesterday (Appendix 5).
>
> **At least 25** people were killed (Appendix 6).
>
> …about **200** people gathered around the scene of the incident… (Appendix 8)
>
> …Over **40** killed (Appendix 30)
>
> **Hundreds** flee Mubi as Boko Haram takes over (Appendix 41)

The excerpts from the reports, in Appendices 5, 6, 8 and 30, show that the reporters are vacillating or dithering with the actual number of the victims; hence, they introduce the prepositional phrase, *at least* as in Appendices 5 and 6, and the prepositions, *about* as in Appendix 8 and *over* in Appendix 30 to mark uncertainty, and to cover up over or under estimation. In Appendix 41, to avoid accounting for a wrong figure, the reporter uses a qualifying figure, where all the victims are captured. Thus, if there are 200, 250, 300, 400 and so on people, they are still under the estimate of hundreds. This is not inexactness per se, even though the reporters seem unsure. The following excerpts are more exact as the reporters show some level of poise in their tone of investigation:

> Boko Haram snipers kill **3** policemen (Appendix 1)
>
> **Ten** people were reportedly killed and several others injured yesterday (Appendix 4)

Two blasts rock Jos (Appendix 8)

24 killed in Maiduguri (Appendix 14)

106 killed in fresh Borno attack: **10,000** flee into Adamawa (Appendix 23)

11 elders burnt to death as Boko Haram kills **40** (Appendix 25)

37 killed in separate attacks in Borno (Appendix 29)

Car bomb kills **30** in Maiduguri (Appendix 22)

Bomb Blast Rocks Nyanya Again: … Asokoro, National hospitals receive **23** bodies (Appendix 30)

18 soldiers, **15** policemen killed in Yobe: Boko Haram hoist flag in Borno villages (Appendix 32)

Lecturer, infant, **13** students killed (Appendix 36)

Woman suicide bomber kills **30** in Bauchi town strike (Appendix 43)

Troops kill **300** Boko Haram insurgents, says DHQ (Appendix 50)

2 killed in Borno amid Osinbajo's visit (Appendix 55)

Jos blasts: **48** buried; Female suicide bomber strikes in Kano (Appendix 57)

Blast claims **25** in Zaria (Appendix 58)

From the Appendices above there is a construction of a persuasive atmosphere about terror incidents using numerals to show the actual number of victims of the attacks. These appeals to the reader in some way, as the number of victims can hike the level of sympathy or empathy that may be aroused. The next segment describes the inexactness in accounting for numbers as a means of creating rhetoric.

(b) Creating rhetoric using inexact numerative

To avoid factual error, inaccuracy and untruths inexact numbering is used in the representation of affected persons of attacks. This is portrayed in the examples as in the words: **many**, **several**, **scores**, et cetera. See examples from the reports:

…while **many** others sustained serious injuries as a result of **several** bomb blasts (Appendix 5)

…while **many** other were gravely injured yesterday (Appendix 6)

Bomb blasts in Gombe, Yobe: **Scores** killed in timber market, Potiskum attack (Appendix 47)

Bombs abandoned by Boko Haram kill **scores** (Appendix 53)

Thus, rather than the reporters under representing or exaggerating the actual figure of the victims, they use indefinite pronouns such as many, several, scores and so on. This also enhances reports' credibility.

The reporters' rhetorical styles are exposed in both the use of exact and inexact numbers as news elements that show:

a. Credibility (ethos): revealed through the use of numbers such as those written in bold in the examples above. In presenting uncertainty in numbers, the prepositional phrase *at least* or the prepositions about, over, are used to depict the minimum or maximum quantity of the affected victims. For the inexact, indefinite pronouns are employed.

b. Logicality (logos): depicted in the circumstances that resulted in the number of *experiencers* (victims) of bomb blasts, explosion, suicide bombings and so on.

c. Appeal by persuasion (pathos): credibility appeals to persuasion in number, and the logicality in the representation of occurrence.

The following section presents the use of place description in reports as a way of creating rhetoric in the newspapers.

2. Creating rhetoric using location or place description

In creating rhetoric of credibility, reporters use geographic references of attacks' location to show that these attacks happen in the real world:

> …when bombs detonated at a **drinking joint** in **Maiduguri**, scene of recurrent deadly attacks by the Boko Haram sect. The explosions happened around 5:30pm **at Dala Kabomti** area in the **Borno state capital** (Appendix 6).

> The first explosion, according to witnesses, occurred …at **Anguwar Rimi** area… (Appendix 8).

> At about 5:30pm of Monday, 18th June, 2012, a feeling of uncertainty, occasioned by terrifying sounds of bomb blasts and gunshots took over **Damaturu**, the **Yobe State** capital…. In between the opposing forces lies thousands of vulnerable civilians, including civil servants, traders, students, and travelers from **Maiduguri** as well as neighbouring countries of **Chad**, Niger, **Cameroon** and **Central African Republic**. …The secretary of the Christian Association of Nigeria (CAN) in **Yobe State**, Mr. Peter Oguche said six churches – **COCIN Church, Christian Chosen Church and Redeem Assembly** were destroyed. … But before then, over 12 high profile bombs exploded and thousands of bullets fired at **all directions** (Appendix 9).

The description of the places the terror attacks occur adds to the credibility, logicality and appeal of the reports; from the excerpts above, the words written in bold show the places of incidents as described by the reporters. Locating the attacks also depicts the realness of the reports. It shows that the event actually took place in a particular location in time. Some of these reports show the narrow location as in Appendix 6, where the location is described as *a drinking joint* located at *Dala Kabomti* area in the *Borno state* capital. Here, the primary reference of attack is *a drinking joint* and the wider reference, as in the town − *Dala Kabomti*, further substantiates the exactitude of information. The reporters add that the location of *Dala Kabomti* is in the Borno State capital (Appendix 6). This depicts the reporter as one who pays attention to small details.

In the same vein, places such as countries affected by the terrorists are mentioned in Appendix 9; this is a credibility enhancer too. The states being attacked by Boko Haram are at the border areas with these countries – Chad, Niger, Cameroon and Central African Republic. Other places described above show the types of building such as places of worship as represented in the churches (COCIN Church, Christian Chosen Church and Redeem Assembly), destroyed by terror actors. This is also featured in Appendix 52, where geographical references are provided as: Potiskum in Nigeria and N'Djamena in Cameroon. The following segment discusses credibility, logicality and appeal in terms of time.

3. Creating rhetoric using time

Time is another credibility marker. It reveals when an event takes place. For instance, in the following examples, the time of attack is depicted in hours as in "The explosion happened **around 5:30pm…"** (Appendix 6). Sometimes the reports give time reference in hours, day of the week and part of day of the attack such as (Appendix 8) "…The first explosion, …occurred at about **7:30pm Saturday night"**. In hours, day of week, part of the day, and date in day, month and year are depicted in "…At **about 5:30pm of Monday, 18ᵗʰ June, 2012**, a feeling of uncertainty, occasioned by terrifying sounds of bomb blasts and gunshots took over Damaturu, the Yobe State capital…. The fear and anxiety continued unabated till around **10am** of the **next morning"** (Appendix 9).

The reports indicate time in different ways. Some portray time in hours with the day of the week as in Appendix: 37 "…**yesterday**… about 10 gunmen invaded one of the lecture halls…around **2:00pm**", "A lone suicide bomber in a vehicle loaded with explosive **yesterday** rammed into a military veicle [sic] (for vehicle) …Witness said the incident took place around **12noon**". Others show time in hours, day of the week, part of the day: "…the gunmen carried out the attack in the **early hours** of **yesterday**…" (Appendix 12), and probably the date in day, month and year (as in Appendix 9 above). As part of creating persuasion, the next segment looks at the eyewitness reports as rhetoric.

4. Creating rhetoric with eyewitness account (circumstance)

In newspaper reports, eyewitness accounts authenticate the information given. Eyewitnesses function as narrators of happenings around them. Most times, eyewitness reports do not capture

exactly what happened. Some eyewitness reports are guided by some factors ranging from personal sentiments and emotions, the person's ability to remember what happened at the scene of incident, and so forth (Wells, 2006). However, all eyewitnesses' reports cannot be the same; especially because they are not reported by the same person (Berger, 1995). This leads to the proverbial blind men and the elephant Indian fable where six blind men were asked to touch an elephant and report what they think of it.

The fable has, over the years, become a poster for moral relativism and religious tolerance; as the fable describes the perspectives of the blind men as being influenced by their different positions and perceptions. First, the one who touched the broad sturdy side of the elephant said, "God bless me! But the elephant is very like a wall"; the second, feeling the tusk screamed, "Ho! What have we here so very round and smooth and sharp? To me 'tis mighty clear, this is wonder of an elephant, is very like a spear"; the third touched the trunk and said "the elephant is very like a snake"; the fourth said, after touching the knee the elephant "is very like a tree"; the fifth, touched the ear and described it as a fan and lastly, the sixth, touched the tail and said it is very like a rope" (culled from John Godfrey Saxes' (1816-1887) version of the "Blind Men and the Elephant"). Thus, the telling of incidents or events is largely influenced by the perspective the witness or the 'teller' is assuming or the position s/he takes.

On the one hand, the attitudes and mannerisms of the eyewitness-testifiers must be seen as another determining factor, and on the other hand, different points of view and/or perspectives of these testifiers can also influence the eyewitness account as people tend to report what they remember. Observation and eyewitness reports are different in that when someone observes an event it does not necessarily mean the person was an eyewitness. Observation may come in after an event had taken place but eyewitness produces somewhat "first-hand" information of what happened. Therefore, circumstances surrounding terror incidents are expressed by reporters utilising the eyewitness component of news stories.

The style of representing these accounts differs from newspaper to newspaper. The reason for that sometimes is that some reporters paraphrase, using their own voice to explain a witness' account as in (Appendix 9):

Quotation 1:

> It was indeed a war between members of the Jama'atu Ahlis Sunnati Lidda'awati Wal Jihad, also known as Boko Haram and the operatives of the Joint Task Force (JTF). These people, including women and children were caught at the crossroad while the violence ensued even as a 24-hour curfew was slammed on the town which also lasted for the next 48-hours.... (Appendix 9).

This is usually very dangerous, since reporters' opinion will be seen as acting out in the report. This, however, can be avoided when reporters use the exact words of witnesses without infusing their position as it were into the narrative. The above excerpt exemplifies a paraphrased quotation as the report does not take the exact words of the witness. On the other hand, the following excerpts exemplify the utilisation of eyewitness stories by reporters; but note that this is not without paraphrases. See below:

Quotation 2:

> **Danlandi Sunusi**, who is a resident of the area, said, **"I was inside my house when I heard a loud bang.... People initially were running from one place to another but eventually about 200 people gathered around the scene of the incident..."** (witness' report in quotation, Appendix 8)

The quotation 2 is an account by a witness unlike the quotation 1. Quotation 1 depicts an observation by the reporter. This is indicated in the choice of words: "It was **indeed** a war between members of the Jama'atu Ahlis Sunnati Lidda'awati Wal Jihad, also known as Boko Haram and the operatives of the Joint Task Force (JTF)". The word in bold, *indeed* here portrays sureness, certainty, confidence, without any reason of doubt that what the speaker is telling is the truth and nothing but the truth; it is what "really" happened. The reporter's audacity further becomes exacerbated as s/he names the victims' social classes or statuses as civil servants, traders, students, travelers, depicted in:

Quotation 3:

> In between the two opposing forces lies [sic] thousands of vulnerable **civilians**, including **civil servants**, **traders**, **students** and **travelers** heading to other parts of Nigeria from Maiduguri as well as neighbouring countries of Chad, Niger, Cameroon and Central African Republic (para. 3, Appendix 9).

In this text (para 3, Appendix 9), the reporter expresses knowledge of who the victims of the attack are. There is also an explanatory exposition on where the victims were headed before the attack eventually stalled their movement. While Appendix 8 presents the account in an eyewitness' voice, Appendix 9, shows a direct reporting voice of the reporter, who seemed to have observed the incident from the beginning to the end.

From the opening, "**it was indeed a war between members of**…" (Appendix 9), one would have thought that the reporter will eventually use *a witness said*. But this is absent in the end of the lead. There is no mention of a witness who reported the event. The reporter provided more details on 'who' the victims are, how the attack was carried out, and the eventual government response to the incident, "**a 24-hour curfew was slammed on the town which also lasted for the next 48-hours**". These Appendices 8 and 9 are from the *Daily Trust*, so one will assume that there is no clear-cut style for representing a witness' account. See the following examples for more illustrations:

Quotation 4:

> "They were on a motorcycle. The inspector was riding and the corporal was backed on the motorbike. **As they were moving, unknown to them, two motorcyclists were trailing them from behind**. They came very close to them, opened fire and killed them. **They shot them from behind at the back of their neck**", Abdul told newsmen. (Appendix 1, *Daily Trust*; Friday, August 27, 2010)

The quotations 4 above and 5 below reveal some form of conspiracy on the part of Abdul, the eyewitness-testifier who seemed to have a-first-hand information on how the attack took place. The statement: "As they were moving, unknown to them, two motorcyclists were trailing them from behind. **They came very close to them, opened fire and killed them.** They shot them

from behind at the back of their neck" (quotations 4: Appendix 1, *Daily Trust*; Friday, August 27, 2010), reveals that Abdul witnessed everything that transpired from the beginning to the end without some aspects of assumption. In the quotation 5 below, he tries to detach himself from the investigation as he states:

Quotation 5:

> "**But we do not want to disclose and preempt investigations**. The SSS and military intelligence are assisting us. The security outfits are all working together to see that the perpetrators are brought to book" he added. (Appendix 1, (*Daily Trust*; Friday, August 27, 2010).

Quotation 6:

> "…because immediately they swerved across their path with one of their motorcycles, **two of them took up positions in separate directions of the fleeing officers and shot at them until there were sure they had died**" (Appendix 1, (*Daily Trust*; Friday, August 27, 2010). (all bold fonts are the researcher's emphasis).

The implication of the eyewitness report as quoted in 6 above is that the testifier, in the person of Abdul, did not just observe the event but was present at the scene of the attack as seen in the choice of words: "**…immediately they swerved across their path with one of their motorcycles, two of them took up positions in separate directions of the fleeing officers and shot at them *until there were sure they had died*"**. The underlined terms let the cat out of the bag revealing that Abdul did not leave the scene until the attack was completed or followed the event from place to place "**…immediately they swerved across their path with one of their motorcycles, two of them took up positions in separate directions of the fleeing officers and shot at them until there were sure they had died**" (all bold fonts are researcher's emphasis). The questions one is forced to ask are:

a. From what angle did Abdul stand to witness all that transpired?

b. How was it that the attackers did not harm him, knowing that he was present at the scene of the attack?

c. Was he spared because he was not the target?

d. What attempt did Abdul make to contact security agents in order to rescue the situation?

These questions are pertinent in attempting to analyse the report as there are pieces of linguistic evidence to show that Abdul knows much about the attack and how the police officers died. The quotation 7 below also demonstrates a vivid report of someone who was present at the scene as he presents an accurate number (not estimated) of the attackers and the instruments of the attack as motorcycle and guns. Quotation 8 (below) as mentioned by the testifier also suggests him to be an investigating participant of the said attack:

Quotation 7:

> "**The attackers were two in number** and they went to the house on a **motorcycle**" <u>he said</u> (Appendix 1, (*Daily Trust*; Friday, August 27, 2010).

Quotation 8:

> "**Immediately they arrived, they used gun and killed the police constable who was guarding the house before they fled away.** He died shortly after taking him to hospital. We did not arrest anybody but we have recovered some pellets (used bullets) at the scene of the attack", <u>he added</u> (Appendix 1, (*Daily Trust*; Friday, August 27, 2010).

Reporting verbs are markers of an eyewitness account. They shift the burden of proof from the reporter to another party in the narrative space. Thus, from the reporting verbs used, *said*, *added*, *told*, the reporter displays some form of neutrality as far as this particular report is concerned. There is no sentiment displayed at this point; as the reporter only narrates what s/he garnered from the eyewitness-testifier, Abdul. Also see the following quotation for more illustrations:

Quotation 9:

> Saleh Sidi, a witness, said the grenade was thrown into the crowd from a vehicle passing by the school. "**It was tossed over the fence and the object instantly exploded. Three people died on the spot while many other sustained major injuries**", <u>he said</u>.
>
> Emir of Suleja, Alhaji Auwal Ibrahim said the people behind the blast should be traced and be prosecuted. The state governor has pledged to launch investigation that will ascertain the perpetrators and the police have begun investigation.
>
> "**It's a tragedy which has never occurred and the attitude of people to politics must change**", <u>he said</u> (Appendix 4: *Daily Trust*, Friday, March 4, 2011, p.1)

The governor, as an observer quoted by *Daily Trust* above, declares that the reason for the attack is political as he observes that "**people's attitude to politics must change**". The reporting verbs deployed by the reporters help to exonerate and/or distant the news writers from the report (what is said). This is the reason there is the use of "he said, he added" after every account. The following excerpt also reveals those reporting verbs such as witness *said*, he *told* the reporter... see the underlined verbs in the excerpts below:

Quotation 10:

> **Witness** <u>said</u> the incident took place at around 12 noon at Shagari Low-Cost junction in Damaturu. Following the blast, most residents rushed back to their homes as angry JTF operatives fired gunshots continuously into the air.
>
> …**One witness** who has a shop close to the scene <u>said</u> "I saw him (suicide bomber) when he packed a CRV jeep by the roadside. When the army vehicles approached he suddenly crashed into one of them many people were affected by the heavy explosion including one of our shop attendants who was killed instantly by the effect of the blast. The other attendant sustained serious injuries"
>
> …**Witnesses** also <u>said</u> two tricycles conveying passengers were hit by the blast and two people including a retired vehicle inspection officer (VIO), Malam Baba Fada, were killed. <u>There was official confirmation of the killing of the two</u> (underlining and bold fonts are researcher's).
>
> **One resident** reported that mutilated body parts were hurled into nearby houses. "I found a human arm at my backyard and I decided to leave the house so that the military men will pick it by themselves" he <u>told</u> the reporter (Appendix 11: *Daily Trust*, Monday, August 6, 2012).

The first paragraph of the quotation 10 is a paraphrase. The report is mostly in the reporters' voice; the only eyewitness marker there is in the use of "**witness said**" in the opening. In the second paragraph, the reporter tries to show that the report was witnessed by someone, and as such included the witness' voice as seen in the quoted statement "**One witness** who has a shop close to the scene <u>said</u> "I saw him (suicide bomber) when he packed a CRV jeep by the roadside". The eyewitness account in quotation 10, paragraph 3, is mixed up with the reporter's statement: "There was official confirmation of the killing of the two" underlined above. Here, there is no clear-cut demarcation between the eyewitness' testimony and that of the reporter. Also, the eyewitnesses in all the quotations in 6 above are unnamed, see bold fonts above.

The implication of this is that, sometimes the testifiers themselves request to be anonymously represented to avert public attention on them and their families especially if the subject of the report is scary, having security implications. The use of quotation marks delineates the direct speech of the eyewitnesses. But note that, some of the eyewitness accounts are not written as

quotations; the reporters sometimes present them as a reported speech. Every discourse has a pattern organised in clauses as seen in the eyewitnesses' accounts. The following section looks at the clause as not only a message carrier but the message itself in the news reports.

4.2.2. The clause as message in the reports

In functional grammar, the clause is a unit in which meanings of three kinds are combined. Halliday and Matthiessen (2004:58) describe it as having the Theme element which is the point of take-off for the message. The structure which carries this line of meaning is referred to as thematic structure. Fries (1994) calls the theme "the orienter to the message conveyed by the clause". The clause has some form of organisation whereby it fits in with, and contributes to, the flow of discourse. In English, the Theme is indicated by position in the clause (Pajunen, 2008). Thus, whether in writing or speaking, an item is assigned the thematic status when it is put first.

The Theme is that which locates and orients the clause within its context, while the remaining part of the clause from which the Theme is developed is called, Rheme. Therefore, as a message structure, a clause consists of the Theme followed by the Rheme. The boundary between Theme and Rheme is shown with a plus sign (+). This is illustrated in the following examples from the reports:

Boko Haram snipers + kill 3 policemen   (sentence 1)

(Appendix 1: *Daily Trust*, Friday, August 27, 2010)

3 policemen + killed by Boko Haram   (sentence 2)

Brown and Yule (1983) have argued that what is put first has the tendency to manipulate interpretation of everything which follows in the text. This is obvious in the headline-text in Appendix 45 and others discussed on the fronting of the Actor. Pajunen (2008) makes a claim that, active voice in news reporting shows that the focus is on the fronted element, the doer of the action.

In sentence 1, *Boko Haram snipers* is the fronted element, which plays the three roles as: the Subject, the Actor and the Theme. But in sentence 2, which is written in a passive voice, "3 policemen" functions as the Theme and the Subject, while Boko Haram is the Actor. Thus,

some Actors as in sentence 1: *Boko Haram snipers* are activated to function in the structure of the clause as representation of some process in ongoing human experience; the Actor being the active participant in that process and the element that performs the action. Activation is a means of assigning dynamic and active roles to the Actors (functioning as Subjects) in a given activity and/or event.

Activation is a form of foregrounding. Foregrounded elements are a part of textual patterning which is motivated specifically for literary-aesthetic purposes (Simpson, 2004:50). From this overview, foregrounding as a technique is capable of working at any level of language either as deviation, repetition, overstatement, fronting, parallelism, and so on. Whatever activity or role a foregrounded item plays in a text, its stylistic strategy is to acquire saliency and to draw attention to itself. See the following clauses from the reports for illustration:

Headline: Boko Haram: We $_+$ killed Gubio (Appendix 3: *Daily Trust*, Thursday, February 3, 2011).

Clause: Boko Haram: We killed Gubio $= S^1: S^2 P C$, Theme: Theme (pronoun) + Rheme

S^1 shows that the perpetrators made the statement- Boko Haram (We) = Actor = Theme while

$$P \quad \text{killed= Process}$$

$$\left.\begin{array}{l}\end{array}\right\} \text{Rheme}$$

$$C \quad \text{Gubio= Goal.}$$
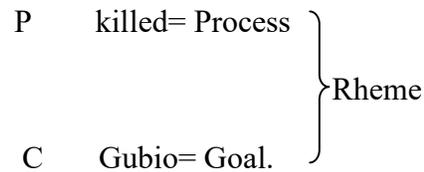
The following table further illustrates the theme-rheme roles in the headlines:

Table 4.2: **Theme and rheme roles in the headline (Appendix 3)**

Theme ⟵	Same as	Rheme
Boko Haram (Actor)	We (pronoun representing the Actor)	Killed (Material Process) + Gubio (Goal)

The headlines: *Boko Haram snipers kill 3 policemen* (Appendix 1: *Daily Trust*, Friday, August 27, 2010) and *Boko Haram: We killed Gubio* (Appendix 3: *Daily Trust*; Thursday, February 3, 2011) exemplify the canonical clauses of which all three Subject-functions are conflated in one role. Thus, the Subjects in the clauses become <u>Boko Haram snipers</u> in Appendix 1, and <u>Boko Haram: We</u> in Appendix 3 above respectively. *Boko Haram,* in these two headlines, and others to be discussed in the chapter, is the psychological, the grammatical and the logical subjects in the clauses.

However, this can be separated if the headlines read: *3 policemen killed by Boko Haram snipers* (Appendix 1). Here, the phrase, *3 policemen,* becomes the psychological subject − the concern of the message (Theme), while *Boko Haram snipers* is the logical subject, that is, the doer (Actor) of the action, *kill*. Also, active voice in the clause excites the role of an agent as in the case of *Boko Haram* in the headlines in Appendices 1 and 3. The psychological subject placement also shows that the concern of the message in the headline-clause is not the victims of the attack but the perpetrators of the attack − Boko Haram. The SPC clause structure psychologically gives some form of visibility and prominence to the terrorists, invariably. In Appendix 1, the use of the post-qualifier, *snipers,* also signals the persuasiveness in the type of destruction or the method of taking life.

In the same vein, the Appendices 10, 11, 12, 13, 15, 18, 19, 21, 24, 26, 27, 28, 31, 33, 34, 37, 38, 39, 40, 42, 45, 48, 51, 52, 54, 56, 59 and 60, activate the role of the perpetrators (Subjects), *Boko Haram, Gunmen*, *Insurgents*, *Shekau*, *Suicide bomber*, et cetera positioning them to represent the Actor, Subject and Theme of the clauses.

The verbs in the Rheme also project the Actors as having Goal-directed processes such as material and behavioural. See the examples below:

<u>Gunmen</u> *kill* Monarch, Brother in Bauchi: *Attack* worshippers in Kaduna, *kill* 1…

(Appendix 33: *Leadership*; Monday August 4, 2014)

<u>Suicide bomber</u> *kills* 8 in Kaduna church: 2 *killed* in reprisal

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Insurgents *raid* another village, kill 39…

(Appendix 24: *Daily Trust*; Monday, March 3, 2012)

The verbs in the clauses above are material and behavioural process types. The material processes are reflected in the words: *kill* (Appendix 15), *raid* (Appendix 24), while the behavioural process is *open* (Appendix 33). This aspect of transitivity is discussed in the next section in detail. Activation by fronting, in the underlined elements above, helps to place saliency on the element that performs the action instead of the consequence of the action which is the Patient (sufferer) – *policemen* (Appendix 1) and *Alhaji Modu Gubio* (Appendix 3), *Monarch*, *Brother* (Appendix 33) 8 (Appendix 15) and so on, who are the recipients of the action and the Goal. The process of activation makes the acting element very prominent in the structure, which is why it is called the Actor. See the following analysis for further illustrations:

Active voice: <u>Boko Haram snipers</u> kill 3 policemen (Appendix 1)
                         S   P   C

Here is the analysis in thematic and information terms:

Boko Haram = Theme; *snipers=* Given → (S) of the clause with an *mh* structure (Appendix 1: *Daily Trust,* Friday, August 27, 2010). *Kill 3 policemen* = Rheme or predicate of the clause where *kill* is the Predicator (Process) of the clause, *3* indicates number of victims and modifying *policemen* (Patient) which is the head of the Complement (C). Thus, the whole structure of the headline is SPC. Represented on the table as:

Table 4.3**: The thematic role of the headline texts**

Theme (Actor)	Rheme (Material–Goal directed process)	
Boko Haram snipers (S)	Kill (P: process)	3 policemen (C: Goal)

Passive voice: <u>3 policemen</u> killed by Boko Haram snipers

The active voice foregrounds *Boko Haram* while the passive voice relegates it. The principles of headlines are:

1. The use of an active voice,

2. The use of present tense and

3. Word economy.

The passive statement above invalidates the tense principle in (2) above as it uses the past instead of present tense, and of course, a reported speech does make use of a past verb. Again, the addition of the preposition *by* has also annulled the word economy rule (3) above of a good headline. However, if an ethical contravention downplays the emphasis on the perpetrators of terror by relegating them on the clause, then these kinds of flouting are in order. The clause structure of Appendix 3 expands as:

Boko Haram: We killed Gubio (Appendix 3)
S   P   C

Where the S^1 (Boko Haram) is an *appositio* of the S^2 (We). They share the same status as Actor of the same Thing, Subject and Theme. The *Boko Haram* Subject is an elaborative part of the subjective pronoun *we*. The two headlines in Appendices 1 and 3 fall under one of the Fairclough's (1989) three types of process: action which is made up of subject (S) - verb (V) - and object (O).

In the news headlines above, *Boko Haram/Gunmen/Suicide bomber* as the Actor of the material process kill(s/ed), attacks, opens, and raid, have been assigned a dynamic role in the discourse. The *policemen and Gubio, 8, village* are confined Themes, relegated and suppressed, what Leeuwen (1996) sees as *backgrounding*, but in this case, not of the Actor but of the Patients. They are made passive; Leeuwen (1996) calls this, passivity. Also, Fairclough (1995a) and Leeuwen (1996) have posited that there are some ways in which an Actor can be relegated, what they call *suppression or deletion of the Actor* which means that an Actor is not referred to anywhere in the text; making the Actor less relevant to the information produced; and *backgrounding*, Leeuwen says means that the Actor of the action is not wholly excluded from

the text, but is only *deemphasised* (p.36). Thus, the means of thematising Boko Haram activates them as the most important element of the discourse.

Fronting, shifts emphasis from the main Theme to the fronted element in the sentence (Strumpf and Douglas, n.d). *Policemen* and *Gubio, 8 and village* in the examples above are the Themes of the different discourses but fronting *Boko Haram, Insurgents, Gunmen, Suicide bomber* in the structures shifts the focus from *policemen, Gubio, 8 and village* to the acting element, making the perpetrator very active − assigning them logical, grammatical and psychological subject prominence. The grammatical prominence is depicted in the word placement which suggests that Boko Haram is the salient element of the clause in Appendix 1: *"Boko Haram snipers* kill 3 policemen": SPC where S→m+m+h, P→lv, C→m (num)+h. Examples are also seen in "SUICIDE BOMBER TARGETS FIKA EMIR" (Appendix 10: *Weekly Trust*, Saturday, August 4, 2012); Bomb targets FRSC men, injures four in Kano (Appendix 16: *Daily Trust*, Tuesday, December 4, 2012), Explosion injures four in Kano (sub-headline in Appendix 16). The underlined elements are the Subjects (psychological), Themes and the Actors of the clauses. The emphases in the representation of the clauses have been shifted to the Actor, making them play the Subject and Thematic roles. Whereas, the clause could be represented in a way to assign only the Actor role to the Subjects: SUICIDE BOMBER, Bomb and Explosion, the reporters conflated the roles in one element, which is the Actor.

The psychological subject amplifier is manifested in the use of the doubly destructive words: *Boko Haram* and *snipers* in Appendix 1. The term *snipers* denotes the following: killing from a distance; a person using long-range small arms for precise attacks from a concealed position; any attacker using a non-contact weapon against a specific target from a concealed position; one who shoots from a concealed position, and so on. However, presenting *Boko Haram* members*,* who are already known for their acts of destruction as *snipers,* adds to the persuasiveness of the report. A closer look at the report reveals a misuse of the word, *snipers.*

This is evident in the reported instruments used for the attack: "**… and their guns taken by four suspected members of the sect, who came riding bikes; …The gunmen drove towards the police … thereby felling them before firing at them at a close range**". Then, one begins to wonder how snipers who are concealed could be seen as using bikes and guns, firing at a close range.

The bylines (Hamza Idris and Sharaf Dauda) and placelines (Damaturu and Maiduguri) direct the reports to the centres of the terror scenes. Maiduguri (Borno State) and Damaturu (Yobe State) are parts of the three most hit states, including Adamawa State, as far as Boko Haram terrorist activities are concerned in Nigeria. From their names, the bylines are from the north, possibly Muslims as their names suggest; but what is not known is their political affiliations, though their socio-cultural/ religious ties are represented in their names. The bylines may have some form of sympathy on the terrorist group as they indirectly present Boko Haram as powerful. The bylines religious affiliation, being Islamic, may have been part of the influence, too; since Boko Haram believes it is fighting a religious war that plans to establish, in the end, an Islamic state, thus, **"This is the time for all of us to rise up and change this government, and give way to the establishment of Islamic government"** (Appendix 3).

On the other hand, the political biases of the bylines may also be part of the reasons there is a slant in the way the news item on Boko Haram terror is reported. There is however a difference in the tone in the following headline report on soldiers' rampage in Maiduguri which was triggered by a previous attack by Boko Haram:

Headline: <u>Soldiers</u> kill many in Maiduguri; JTF: It's not true (Appendix 7: *Daily Trust*, Monday, July 25, 2011)

The structure of the headline sentence in Appendix 7 also depicts the prominence of words. Thus, it shares the canonical SPCA clause structure with Appendices 5; 6; 11; [13]; 15; 19; [22]; 26; 27; 28; 30; 31; [33]; 39; [40]; 42; 43; 49; [51]; [54]; 56 and 58. The Appendices in square brackets show a slight difference either by an additional Adjunct (A^1 and A^2) as in Appendices 51 and 54, or by having double Complements (C^1 and C^2) as in Appendices 13 and 40. Appendices 22 and 33 have very peculiar headline structures: SPCA, SPC, SPC (22); SPCA, PCA, PC, SPCA (33).

Boko Haram terrorist activities have resulted in a lot of misgivings and responses. The reactions of the government to terror perpetration are given different interpretations. From the report in Appendix 7 below, one is quick to notice a slant in the reporter's representation of the military's response to the explosion:

SOLDIERS went on the rampage in Maiduguri on Saturday evening killing many people and burning homes, market stalls and vehicles, <u>shortly after an explosion at the Budun Market injured three military men</u>, according to the residents of the area (Appendix 7: *Daily Trust*, Monday, July 25, 2011).

In the above report (Appendix 7), the Actor/Subject on the headline/lead is, Soldiers (government agents), who are the perpetrator this time, and not the terrorist group as it is in the reports in other Appendices discussed. In the report, even though the Actor is the perpetrator of the act, the headline does not spell out why the act is perpetrated on the headline. This however is explained on the lead as shown above: "**SOLDIERS went on rampage…shortly after an explosion**". The rampage is only a response from the stimulus – the explosion that took place at the Budun Market which resulted in the injuries of three military men sustained. The actual Theme of the report is *the explosion at Budun Market that resulted in the injuries of three military men* but attention has been diverted to the rampage (effect) instead, ignoring the explosion that caused the rampage. The report deemphasises the explosion as it does not even feature as the first element in the sentence.

The underlined is an embedded clause, a post-qualifier, which explains the reason for the soldiers' rampage. Unlike other reports, this report does not focus on the terrorist group's activities only but also the reactions of the military, security agents who are supposed to be protecting the lives and properties of the people. The report projects the response of the military and paints same as bad while backgrounding the stimulus − what propels the response which is the attack on "**the Budun Market that injured three military men**". This suggests a one-sidedness position. In the report, *Daily Trust* exhibits some form of sympathy on the sect and has represented the terror group as powerful and the government and its agency, weak. This also makes the tone to be harsh as the report presents the soldiers as the perpetrator and not the victim. The use of the statement "**Soldiers went on <u>the rampage</u>…killing many people and burning homes, market stalls and vehicles**" emphasises the sadistic and atrocious response of the soldiers on the matter. The use of the determiner *the* as underlined above shows specificity and also reveals that the rampage only happened because something prompted it. However, the reporter's avoidance to project the explosion as the main cause of the rampage is made obvious by the use of the determiner, *the*.

To further illustrate the position of Subject (clause as exchange), Actor (clause as representation) and Theme (clause as message) in the headlines, the structural arrangement of Appendix 7 is given below:

$$\text{Soldiers kill many in Maiduguri: } \alpha^1 \rightarrow \text{SPCA}$$

$$\text{JTF: It's not true: } \alpha^2 \rightarrow \alpha \text{ (S)} = \alpha \text{ (S+P neg A)}$$

JTF is not in *appositio* to the pronoun *It* in the successive clause. *It* is not representing a "Thing" but an event. In other words, it is not representing JTF, and thus, not an appositive subject of *It* which is a representation of what is not true with an implied verb "says" which is replaced by the colon.

$$\text{Soldiers kill many in Maiduguri: } \alpha^1 \rightarrow \text{SPCA}$$

S → Actor = Soldiers (perpetrators)

P→ Process (material) = kill

C→ Patient = many

A→ Path= in

Place= Maiduguri

In Appendices 10 and 16, the Actors on the reports are identified as SUICIDE BOMBER and Bomb. These are foregrounded while the Patients (Goal): FIKA EMIR and FRSC are backgrounded. In the two reports, the headlines fail to say whether the Fika Emir was killed by the suicide bomber or whether he survived the attack. Thus, a look at the headline alone can be misleading, and can lead to misinformation as many who read the headline would think the Fika Emir was killed. However, the body of the news story provides the details as it is expected to tell more on the actual event that took place, throwing light on the verb, *targets*.

On the other hand, the headline in Appendix 16, unlike that of Appendix 10 shows that the FRSC men were injured not dead. However, the texts on both reports elaborate on the actual event:

SUICIDE BOMBER TARGETS FIKA EMIR

(Appendix 10: *Weekly Trust*, Saturday, August 4, 2012)

THE Emir of Fika Alhaji Mohammed Abali Ibn Muhammadu Idrissa was yesterday targeted by a suicide bomber at the Potiskum mosque located few metres away from his palace. Six people including three civilians, the emir's police orderly and two other policemen sustained various degrees of injuries while the suicide bomber died in the incident, Yobe State police commissioner Mr Patrick Egbuniwe said…. Witnesses said if not for the "share [sic] bravado of the police orderly", the emir would have been killed…. The emir was not injured but at least 20 people have sustained injuries… (Appendix 10: Weekly Trust; Saturday, August 4, 2012).

Bomb targets FRSC men, injures four in Kano

(Appendix 16: *Daily Trust*; Tuesday, December 4, 2012).

…Yesterday's attack was the first in which assailants targeted security men using bombs since the January 20 Boko Haram coordinated attacks that left about two hundred people dead. Attack on security forces were usually in the form of drive-by shooting… (Appendix 16: Daily Trust; Tuesday, December 4, 2012).

The report in Appendix 11 below, like in Appendix 10 also, foregrounds the Actor, *Suicide bomber* on the headline. As earlier pointed out, the fronted elements are salient items which can be seen as the Subject and Theme of the discourse. Backgrounding the Actor, thus: 6 soldiers killed in a suicide bomb attack in Yobe, relegates its place while the foregrounding of the Patient (sufferers: 6 soldiers) brings them to the point where they are made the focus of the discourse. See the structural analysis below:

Suicide bomber kills 6 soldiers in Yobe: We did it, Boko Haram says

Borno ex-commissioner shot dead

(Appendix 11: *Daily Trust*, Monday, August 6, 2012)

Analysed as:

$\alpha^1 + \alpha^2 + \alpha^3 =$ <u>Suicide bomber</u> <u>kills</u> <u>6 soldiers</u> <u>in Yobe</u>: <u>We</u> <u>did</u> <u>it</u>, <u>Boko Haram</u> <u>says</u>

$\alpha^1 + \alpha^2 + \alpha^3 \quad \rightarrow$ S   P   C   A: S   P   C,   S   P

                 m   h   lv   num   N   p   N   h   lv   pro   m   h   lv
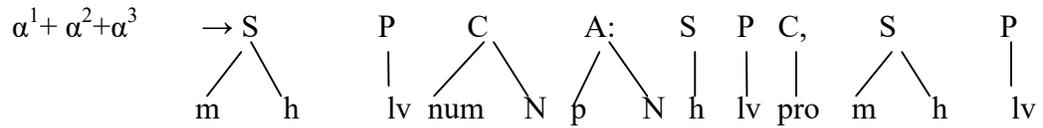
Borno ex-commissioner shot dead= $\alpha \rightarrow$ S (Borno ex-commissioner) P (shot) A (dead).

The report, in Appendix 11, shows the weakness exhibited by the security agents – soldiers, as 6 of them are said to have been killed by a suicide bomber. While the soldiers and the ex-commissioner are representing those protecting and the highly protected respectively, Boko Haram brags to have killed even the highly placed and those who claim to be protecting them. This is an irony and gives the inkling that terrorism is not class or status considerate as anybody can fall into its snare.

The persuasive atmosphere created by reporters of Boko Haram terrorist activities in this study further deepens as some headline reports do not specify the perpetrator of the attack. Even though the attacks point to one "monster", *Boko Haram*, some reporters are careful not to draw conclusions on the attackers especially where the security agencies have not named the perpetrators. This is exemplified in Appendices 12, 13, 19, 20, and 22, 27, 33, 34 and 37:

<u>Gunmen</u> kill village head, 22 others in Kaduna

(Appendix 13: *Daily Trust*, Monday, October 15, 2012)

Gunmen **(S)**	kill **(P)**	head **(C^1)**, others **(C^2)**	
Who^1=Actor	*Process*	in (p, *path*) village	22 (*numerative*)
Theme	Rheme	pp (A)	Kaduna (N, *Where*)

<u>Gunmen</u> kill 18 hunters in Borno

(Appendix 19: *Daily Trust*, Wednesday, January 23, 2013)

= α clause $\rightarrow$ SP C A; it is represented on a clause structure chart as below:

Gunmen	kill	hunters (*Patient*)	
Actor	*Process*	18 (*num*)	in
	Material		Borno (N, place)
Theme	**Rheme**		
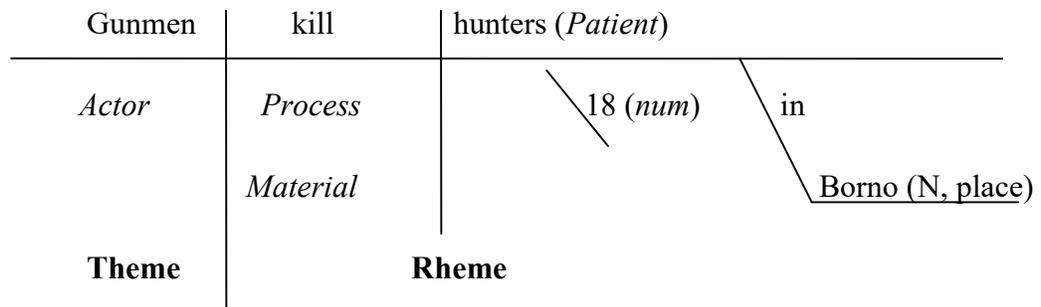
One way to obfuscate agency is by *unnaming* the agent that prominently features in the clause. For instance, if the headline in Appendix 19 above reads: *18 hunters killed in Borno*, then the agency will be deleted and the message remains complete. However, this type of concealment makes readers unaware of the doer of the action that resulted in the death of the 18 hunters. When an agent (*gunmen)* is not named whether as a terrorist or military (as in the Appendix 7), it makes the perpetrator less prominent in the clause, too. This is also seen in the report's headline in Appendix 20 below:

How Gunmen Killed 3 Korean Doctors in Yobe

(Appendix 20: *Leadership*; Monday, February 11, 2013).

The unnamed perpetrator − *gunmen* on the headlines in Appendices 12, 13, 19 and 20 above, and 22, 27, 33, 34 and 37, also reveals lack of precision, lack of audacity, but promotes credibility in the newspaper reports. When reporters are not sure of the perpetrator it is better not named, hence, the use of the term *gunmen*. See also the example in Appendix 33 below:

Gunmen kill Monarch, Brother in Bauchi: Attack worshippers in Kaduna, kill 1; Taraba govt declares 24-hours curfew in Ibi

(Appendix 33: *Leadership*; Monday, August 4, 2014)

Virtually all the different newspapers used in this study are sometimes nonspecific of the perpetrator. This is prominently featured in the *Daily Trust*. The difference in the presentation of the headlines in Appendices 12, 13, and 20 is that, in Appendices 12 and 20 (both from *Leadership*), the reporters use the adverbial *how* (How Gunmen…) to taper-off the weight of the incident. The use of the adverbial downplays the import of the message as the reporter rather activates the manner in which the action takes place than the Actor. But the headline on

the *Daily Trust*, (Appendix 13) goes straight to the point, *Gunmen…*, foregrounding the perpetrators by means of activation.

In the reports on Appendices 12, 13, 15 and 20, the underlined words, *Gunmen* and *Suicide bomber* on the headlines stand for the Actors which are the psychological, grammatical and logical Subjects of the clauses. On the other hand, the headlines could background the Agent by fronting the Patient instead. For instance, Appendix 15 could read: "8 killed in a suicide attack in Kaduna church: 2 killed in reprisals". This eliminates the active role placed on the perpetrator. Note that the headline in Appendix 15 has two clauses and their structures are as follows:

$$\alpha^1 = \text{Suicide bomber kills 8 in Kaduna church}$$
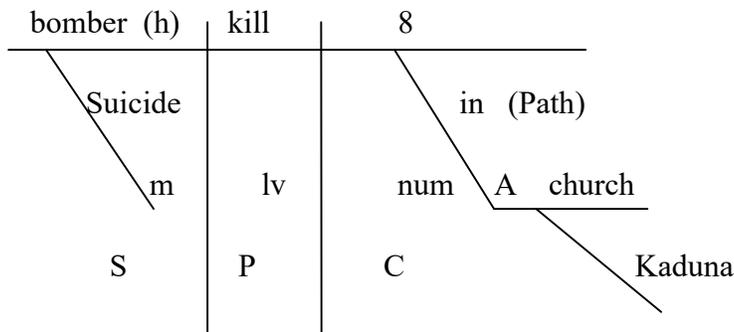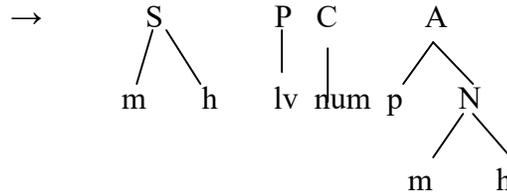
$$\alpha^2 = \text{2 killed in reprisals}$$

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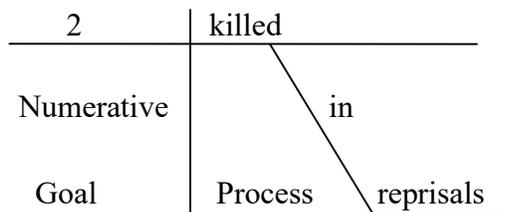
The Actor, Boko Haram, is fronted as in the Appendices analysed above; the reason being that the terror group is given an important place in the text. Even though the subsequent clauses have foregrounded the consequence – the Patient, the clause 1, which is the first impression, shows otherwise. The clauses are all alpha (α) and are analysed thus:

$$\alpha^1 \rightarrow \text{Boko Haram bombs churches} = \text{S P C}$$

$$\alpha^2 \rightarrow \text{8 killed} = \text{S P}$$

$$\alpha^3 \rightarrow \text{worship places burnt} = \text{S} \rightarrow \text{m+h, P}$$

The verb, *bombs* describes the behaviour of the noun, explosion, hence it is a behavioural process; functioning as the *behaver* of the action, even though it is not the actor. The headline, in Appendix 24, is structured into three clauses; projecting different process types as analysed below:

$$\alpha^1 = \text{Insurgents } \textit{raid} \text{ another village,} \rightarrow \text{S P C}$$

$$\alpha^2 = \textit{kill} \text{ 39} \rightarrow \text{Ø (null Subject) P C}$$

$$\alpha^3 = \text{Viewing centre death toll } \textit{rises} \text{ to 50;} \rightarrow \text{S P (dative) C}$$

$$\alpha^4 = \text{NLC } \textit{says} \text{ Army responses 'questionable'} \rightarrow \text{S P C (Ø P) A}$$

The processes italicised above performs different functions in the capacity as the controlling elements. The verbs *raid* and *kill* are the material processes, which show the doing of the acts. The verb *rises* is behavioural, portraying the death toll, while *says* is a verbal process pointing to the *sayer,* NLC. In the first clause, the transitive verb *raid* controls the argument in the report, depicting an invasion or an aggressive attack on the village.

Furthermore, the headline clause: "**Insurgents raid another village, kill 39: Viewing centre death toll rises to 50; NLC says Army responses 'questionable'**" is a relational or referential clause. The term *another* is a marker for frequency, which relates the present attack to others. It shows that there has or have been other attack(s). The Actor in the headline in Appendix 26 is foregrounded and the clause structure follows the canonical order of SPCA:

$$\alpha \rightarrow \text{SPCA}$$

Boko Haram (S) attacks (P) Mafa (C) again (A)

$$\boldsymbol{\alpha} = \text{Gunmen} \quad \text{kill} \quad \text{7 policemen} \quad \text{in Adamawa}$$

$$\rightarrow \quad \text{S} \qquad \text{P} \qquad \text{C} \qquad\qquad \text{A}$$

$$\text{N} \qquad \text{V} \qquad \text{m+h} \qquad \text{pp+noun (place, adverbial)}$$

The headline structure of Appendix 28 is as follows:

$$\boldsymbol{\alpha} = \text{Gunmen} \quad \text{kill} \quad \text{7 cops} \quad \text{in Jigawa}$$

$$\rightarrow \quad \text{S} \qquad \text{P} \qquad \text{C} \qquad \text{A}$$

$$\text{N} \qquad \text{lv} \quad \text{m+h(N)} \quad \text{pp+noun (place, adverbial)}$$

The foregrounded Actor, *gunmen* in Appendices 27 and 28 above is a non-specific Actor as pointed out earlier. The question that may arise is: which gunmen? Boko Haram? Robbers? Kidnappers? The use of unnamed *gunmen* indicates lack of assurance and precision − lack of adequate information on the part of those who investigated the event, and/or non-details on the part of the reporters/media; the report is evasive.

Graphology has also aided in the making of meaning in news texts. Mechanics in English is used as a form of graphological representation. For instance, the use of comma economises the words on the headlines. In place of an *ampersand* (&), a comma (,) is introduced to avoid too much talk within a limited space. This is illustrated in the example as analysed below:

> "Gunmen kill Monarch, Brother in Bauchi: Attack worshippers in Kaduna, kill 1; Taraba govt declares 24-hours curfew in Ibi" (Appendix 33: *Leadership*; Monday, August 4, 2014).

The structural analysis of the headline is as follows:

$$\Sigma \rightarrow \text{Gunmen kill Monarch, Brother in Bauchi: Attack worshippers in Kaduna, kill}$$

$$\text{1; Taraba govt declares 24-hours curfew in Ibi}$$

$$\text{Where } \boldsymbol{\alpha}^1 = \text{Gunmen kill Monarch, Brother in Bauchi}$$

$$\text{Which} \rightarrow \quad \text{S} \qquad \text{P} \quad \text{C}^1 \;\; (\varnothing\&) \; \text{C}^2 \qquad \text{A}$$

$$\text{N} \qquad \text{lv} \quad \text{N} \qquad \text{N} \qquad \text{pp+N (place, adverbial)}$$

$\boldsymbol{\alpha}^2$ = Attack worshippers in Kaduna, kill 1

$$\rightarrow \quad \text{P} \qquad \text{C} \qquad\quad \text{A} \ (\text{ØN}) \ \text{P} \ \text{C}$$

$$\text{lv} \qquad \text{N} \qquad \text{pp+ N} \qquad \text{lv Num.}$$

$\boldsymbol{\alpha}^3$ = Taraba govt declares 24-hours curfew in Ibi

$$\rightarrow \qquad \text{S} \qquad \text{P} \qquad \text{C} \qquad\qquad \text{A}$$

$$\text{m+h(N)} \quad \text{lv} \qquad \text{m+m+h (N)} \qquad \text{pp+N}$$

Like the examples above, the underlined item in the following example is the Subject of the sentence and also the acting element (perpetrator) of the idiomatic verb *takes over*. The verbs: takes over, hoists, shoots, whips, on the headline are all near subjective verbs − they display victory on the part of the doer of the action – Boko Haram. See the sentence below:

<u>Boko Haram</u> takes over Buni Yadi…hoists flag, shoots smokers,

<p align="center">whips 'infidelity' man</p>

<p align="center">(Appendix 34: Daily Trust; Thursday, August 21,</p>

2014).

The sentence is made up of four clauses and is analysed thus:

///Boko Haram/ takes over /Buni Yadi//…hoists flag//, shoots smokers//, whips 'infidelity' man///

$$\Sigma \ \rightarrow \alpha^1 \dots \alpha^2, \alpha^3, \alpha^4$$

<p align="center">Boko Haram/ takes over/ Buni Yadi</p>

$$\alpha^1 \rightarrow \qquad \text{S} \qquad\quad \text{P} \qquad\quad \text{C}$$

$$\text{N} \qquad\quad \text{lv} \qquad\quad \text{N}$$

<p align="center">Ø…hoists flag</p>

$$\alpha^2 \ \rightarrow \text{(null subject) P} \qquad \text{C}$$

<p align="center">Ø shoots smokers</p>

$$\alpha^3 \rightarrow \text{(null subject) P} \qquad \text{C}$$

$$\text{Ø whips 'infidelity' man}$$

$$\alpha^4 \rightarrow \qquad \qquad \text{P} \qquad \text{C}$$

$$\text{lv} \qquad \text{m+h (Adjective+ Noun)}$$

By positioning the Actor (Boko Haram) as a powerful element in the sentence, some markers such as reflected in the use of the verbs *takes over*, *hoists* flag and *shoots* smokers are deployed. Note that, the report is presented in an "antitheses" manner, reporting the last "Thing" first and the first, last. If the events are to be reported by way of occurrence, then it should follow this pattern: Boko Haram whips infidelity man, shoots smokers, hoists flag, takes over Buni Yadi. Although there is no stringent rule suggesting that events be told in their way of occurrence, however, after all the build up by the insurgents in the report, the ending is an anticlimactic letdown. This is made obvious when the byline says:

> Boko Haram insurgents have seized Buni Yadi town, headquarters of Guja Local Government Area of Yobe State and hoisted their flag at the palace of the district head…. *Daily Trust* gathered that the insurgent stormed the palace on July 30, but could not find the district head…. But it was not clear if the attackers remained at the palace since that day or they left to return later (Appendix 34: *Daily Trust*; Thursday, August 21, 2014).

It is obtrusive that reporters of news sometimes depend on speculations. From the report, the attack took place in July 30, 2014, but as at August 21, 2014 (22 days later) the reporter has not validated or confirmed what happened afterwards. The underlined statement illustrates this. The questions that could arise are: what is the rhetorical orientation of the reporter on the subject of Boko Haram terrorist activities? Is this report playing the role of informing the reader or playing the role of verbally daunting the reader? The answer is not farfetched as the reporter should have only reported the present situation, as at the time, in Buni Yadi, without leaving the reader to wonder what the situation of things is after the take-over.

For the report to have read **takes over**, the reader could assume that the attackers never left Buni Yadi, but the anticlimactic statement: **But it was not clear if the attackers remained at the palace since that day or they left to return later** reveals that the reporter may be overly reporting the event as the reporters are not sure of the state of affairs in Buni Yadi as at the time of the report. The use of the term 'infidelity' on the headline suggests the following meanings: without faith, without god, disbelievers in the Islamic sense. This is one of the stimuli of Boko Haram terror perpetration.

In most reports, in this study on Boko Haram, the Actors double as the psychological and the logical Subject. For example, in this headline report: <u>Gunmen</u> attack school, kill 47 in Kano, Kaduna (Appendix 37: *The Guardian*, Thursday, September 18, 2014), the perpetrator, who is the Actor of the verb, *attack*, *kill,* is the foregrounded element. The assumption is that like all other Appendices that are analysed following the premise of fronting the *acting element,* there is an assignment of saliency on the perpetrator. On the headline in Appendix 37 above, the Actor**,** *gunmen* is made to perpetrate two *actions* (attack, kill) conjoined with a comma (,), without repeating the Subject or the Actor in the second clause. The sentence is explained thus: one Actor: Gunmen, two Processes (actions): *attack* and *kill*, two Adjuncts (adverbials of place): used with a comma (,) separating them, without an ampersand (&) that is *Kano* and *Kaduna*. The structure is further expatiated as:

Gunmen attack school, kill 47 in Kano, Kaduna

$$\sum \rightarrow \alpha^1, \alpha^2$$

$\alpha^1 \rightarrow$ S P C $\rightarrow$ Gunmen (S) attack (P) school (C)

$\alpha^2 \rightarrow$ P C A^1, $A^2 \rightarrow$ (null subject) kill (P) 47 (num. C) in Kano, Kaduna

$$(A \rightarrow p+N^1(place) + (A) N^2(place)$$

<u>Shekau</u>: <u>I'm</u> not dead

It's all lies, says military

(Appendix 38: *The Nation*, Friday, October 3, 2014). .

The headline in Appendix 38 is a declarative statement, stating a contrary opinion. The terrorist leader, Shekau knows that in addition to killing and bombing their victims, petrifying words are powerful tools to daunt the opponent in any battle. The statement, 'I'm not dead' is an assertive way to reassure the public and Boko Haram sympathisers that the government and its security agencies are not "winning" the war against terror as they usually claim. Saliency is marked here by the fronting of the Actor, *Shekau*, who is the leader of the terrorist group. But the successive statement "It's all lies" by the Nigeria Military debunks Shekau`s claim. This also inclines to the saying that "Wars are first won by words". The structural representation of the clause is:

$$\sum \rightarrow \alpha \rightarrow S^1: S^2 + P \text{ neg } C; S \text{ quantifier } C.$$

Where Shekau is an appositive Subject of the NG *I*. There are other examples for the clause as message, exchange and representation, thus:

Boko Haram abducts 30 boys, girls in another raid

Cameroon kills 39 sect fighters
(Appendix 40: *The Nation*, Monday, October 27, 2014).

Actor (Boko Haram) S = foregrounded element

Process (abducts) P = subjective verb

Patient (30 boys, girls) C^1 and C^2 = sufferer of the action

A= in another raid.

Theme, Subject and Actor do not occur as isolates (Halliday and Matthiessen, 2004: 60), as each of them functions in association with others in the same strand of meaning. In functional grammar, the significance of functional label lies in the relationship to other functions with which it is structurally associated. Therefore, it is the whole structure that construes meaning. For example, in the headline: "Suicide bomber kills 47 boys in school massacre", the Actor being *suicide bomber,* the Actor element in a clause is interpretable and is only realised in relation to other functions of the same kind. The Actor is only realisable in relation to other elements such as the Process, *kills*. This is analysed thus:

$$\sum \rightarrow \alpha \rightarrow \text{S P C A (omission of possessive marker (`) in boys)}$$

Verb= material Process with an objective voice
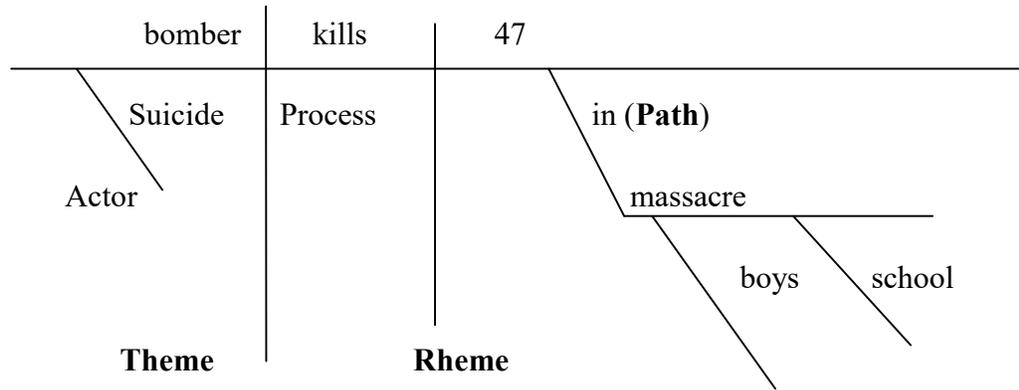
The inside headline in Appendix 42 portrays lack of faith in the President Jonathan's administration; as the immediate recipient of the attack, the governor, on whose (primary) domain the attack took place is described as being "heart-broken" and **challenges Jonathan** over the killings of 47 boys in a school massacre:

> Suicide bomber kills 47 boys in school massacre", 79 injured, Yobe closes school, Jonathan vows to get killers, U.S., U.K. sad, **Heart-broken governor challenges Jonathan** (principal headline: Appendix 42: *The Nation*, Tuesday, November 11, 2014)

The governor, who is the chief security officer of the state, expresses dissatisfaction in Jonathan and challenges his inability to tackle the menace. The implication of his statement is that Jonathan who is the Grand Commander of the Federal Republic is to be held responsible for the mayhem perpetrated by Boko Haram which led to the carnage of the school boys as he is unable to tackle it:

> **Heart-broken governor asks Jonathan to explain attacks despite state of emergency**…. **He said the Federal Government must take action instead indulging in the condemnation of such attacks**…. This morning our state woke up to a very sad and heart-breaking news of a bomb attack on our young students at Government Comprehensive School Postiskum in which no fewer than 35 students were killed and many were injured (Appendix 42: *The Nation*; Tuesday, November 11, 2014).

The governor who is described as being heart-broken expresses this brokenness in the statement: "**…asks Jonathan to explain attacks despite state of emergency….**" He adds that FG has to employ drastic measures in the war against terrorism rather than **indulging in condemnation** 'game'. The implication is that the Federal Government is not winning the war against the terrorists as they may sometimes claim. The text reveals some form of power relations; as the governor appeals to a greater power (Jonathan) for the curbing of the terrorist activities in the state. The relationship between the governor and President Jonathan is that of superior and subordinate. While the President (Jonathan) is challenged to do his work as the Grand Commander in Chief of the Federal Republic of Nigeria, the governor shows his subordination by appealing to the greater power, Jonathan, who is ironically portrayed as being incapacitated. But rather than appeal as it should be, the governor faced-up-to the President, instead.

The Agent/Actor, like in other Appendices used in this study, functions prominently on the report in Appendix 45 below:

<u>Boko Haram</u> attacks Damaturu

…gunshots, explosions <u>rock</u> Yobe capital

(Appendix 45: *Weekly Trust*, Saturday, January 10, 2015).

For instance, the headlines in Appendices 6; 9; 17; 30; 46; 50; 53; 57 and 58, all foreground the instrument used to perpetrate the act not the Actors or perpetrators. In this case, agency is concealed; what Pajunen (2008) calls macro-rule of deletion, in this instance, not deletion of redundant items but agency.

In the same vein, Leeuwen (1996) and Fairclough (1995) have also put forward a presupposition that there could be some degree of absence (suppression) and presence (foregrounding) of information in a news-text. This is evident in the investigation of rhetorical style in the newspapers used for the study. The following Appendices reveal more on foregrounding of agency: "<u>Boko Haram</u> strikes again: Kills 21 in Borno: We'll recover Adamawa, Yobe others from sect before polls – Jonathan" (Appendix 48: *Saturday Sun*, February 14, 2015). Headline sentence expands as:

$$\text{Sentence structure} = \sum \rightarrow \alpha^1 : \alpha^2 : \alpha^3$$

Clause 1 structure: Boko Haram strikes again = $\alpha^1 \rightarrow$ SPA

Clause 2 structure: Kills 21 in Borno = $\alpha^2 \rightarrow$ PCA (-S: Actor functioning as same in clause 1)

Clause 3 structure: We'll recover Adamawa, Yobe others from sect before polls- Jonathan = $\alpha^3 \rightarrow$ S+P(aux) P(lv) C^1, C^2, C^3, A^1 A^2 –NG.

The clauses above are composite entities, configured not of one dimension of structure but of three, with the representation of three distinct meanings – Subject, Actor and Theme. The next segment discusses gender issues in terrorism reports.

4.2.3. Gender framing as rhetoric in news reports on Boko Haram activities

Since the beginning of modern terrorism, what Jenkins (2003) calls "new terrorism", the representations and portrayal of the female terrorists on the media has taken the same frame as women who participate in politics. Modern terrorism, unlike the hegemonic tendencies of patriarchy, has exploited the female gender by engaging her as an active participant in enacting and perpetrating terror. In the reports, as represented in this study, the female is not discriminated against by terror perpetrators, however, news reporters do. According to Nacos (2005), women have been among leaders and followers of terrorist organisations; as far as new terrorism is concerned. La and Pickett (2019) identify two ways that the media frames or represents female suicide bombers: liable agent frame and vulnerable and helpless frame. These have been discussed in chapter two, the literature review.

The mass media's portrayal of the females as interlopers, misfits or deviants in the acts of terrorism is obvious in the news texts used in this study. This can be seen as a motivation from some cultural gender clichés and labels about the female who is usually described as a weaker sex, second fiddle or sidekick; perpetually at a disadvantage in society. These kinds of ascriptions have further underestimated terror perpetration.

Societal gender stereotypes have undermined the power of the female for which the terrorists have leveraged. Cultural gender representations have their implication on the way the media handles information on female terrorists. Some authors of American new magazine have associated acts of terrorism with male hormones, thus, any female who happens to play the part
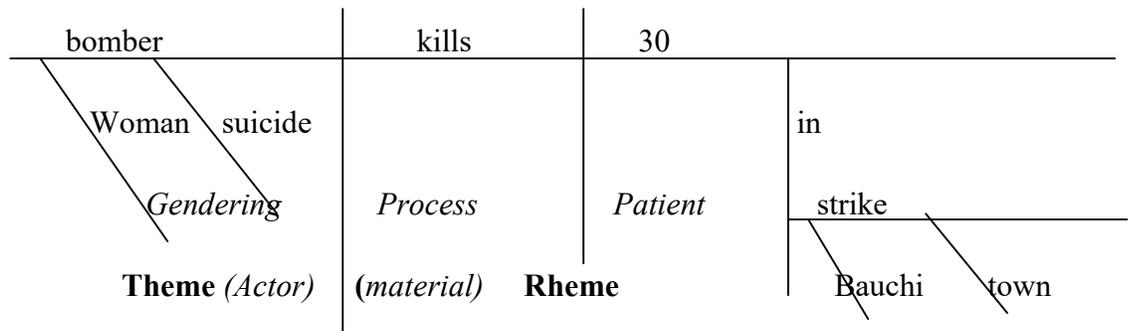
of a terrorist is classified as a deviant. Most times, when a woman/girl perpetrates the act of bombing as a suicide bomber, reporters specify by adding the gender type as in the examples in Appendices 43 and 49 below:

Woman suicide bomber kills 30 in Bauchi town strike

(Appendix 43: *The Nation*, Monday, November 17, 2014).

The portrayal of the female-terror-ideologues in the newspaper media depicted in the example in Appendix 43 here reveals some inequality indices as reflected in the inclusion of the gender type, *woman*.

Analysis of Appendix 43 on the chart shows this act of *gendering* thus:

bomber	kills	30	
Woman suicide			in
Gendering	*Process*	*Patient*	strike
Theme *(Actor)*	*(material)* **Rheme**		Bauchi town

The reporters' use of the modifiers *woman suicide* to describe the *bomber* in Appendix 43 shows or creates a different rhetorical version about what the society thinks of the woman. The Theme *woman suicide bomber* is conflated into all three roles of the Subject: psychological, grammatical and logical. The Rheme, in the chart above, has the Predicator (kill), the Complement (30) and an Adjunct, a prepositional headed adverbial (in Bauchi town strike). The predicator is a Goal-directed material Process, which represents the outer manifestations of the inner workings of the perpetrator (woman); it shows the acting out of processes of consciousness and psychological state of the Actor who performs the action, *kills*. See also the following example:

Female suicide bomber kills 13 in Damaturu

(Appendix 49: *Daily Trust*, Monday, February 16, 2015)

The Appendices 43 and 49 are discussed under the heading, *doing gender* in terrorism discourse since both reports are gender inclined. The indication of a specific gender-type, on

the leads vis-à-vis the headlines, shows an act of doing gender; the implication is that of gender inequality. For instance, in Appendices 42 and 59 which read: *Suicide bomber kills 47 in boys school massacre* (*The Nation*, Tuesday, November 11, 2014); *Suicide bomber kills 15, injures 47 in Yobe* (*Daily Trust*, Monday, July 27, 2015), there is no mention or specifying of the gender type, it is just stated: suicide bomber, without gender details, hence, the macro-rules deletion on the headline. Going by inductive reasoning, if A then B, then one would say the deletion implies that the suicide bomber is a male; otherwise it should have been specific on the female gender type.

On the contrary, Appendices 43 and 49 indicate a specific gender type <u>woman</u> *suicide bomber;* <u>female</u> *suicide bomber,* respectively. Most of the news stories in this study usually specify the gender type when it is a woman (female) who perpetrates the act. This is assumed to be that since the act is non-feminine, women who are involved in terrorism and suicide bombing are seen as callous or inhumane. In most societies, especially, traditional societies, femininity is often associated with feminine attributes such as being motherly, comely, compassionate, merciful, life-giving and caring; hence, the gender specificity on the reports. Another assumption is that it is a way the media ensnares the readers' emotional appeal to questioning the reason why women are involved in the acts of terrorism which are supposedly masculine. Again, it could be a way that the media uses to expose the fact that women are now perpetrators of terror.

The use of female gender specifics on news narratives on newspapers accentuates oppressive gender norms and presents terrorism as symbolic of masculinity. In the reports analysed above, the representation of the woman as a terror actor makes some readers react in some ways either in fear or shock. The consistency in the representation of the female terrorists in the media demonstrates societal gender stereotypes; knowing that gender clichés influence the way the mass media constructs news and represents the participants of the news event. The archetypal representation of the woman/female terrorists by reporters as deviants or aberrant also suggests that media reports on terrorism magnify already existing gender inequality issues such as female subordination and marginalisation in the Nigerian patriarchal society. This is also a rhetorical strategy to show the inclusion of the woman in a negative active space. Thus, debunking the idea that women are not naturally destructive − a gender label that helps

incorporate the female genus in an inactive space. Gender activities and attitudes of this kind usually emerge from membership in a sex category.

Gender typing has both psychological and behavioural tendencies. Gender display on news reports is a product of social doings and the analysis of the representation of terror on news discourses in this study suggests that terrorism is already gender marked, such that special modifiers as "*female* suicide bomber", "*woman* suicide bomber" are added to show exceptions to the norm. The news media sees the female terrorist through prism gender stereotypes. Thus, the conceptualisation of gender as a role on reports on terror, displays male hegemonic tendencies with these social practices: power, intimidation, dominance/prominence and inequality in the Nigerian patriarchal context.

The media engages in some form of stereotyping, framing the female terrorists as intruders in the men's circle. This is the reason for specifying in the reports. News sources represent the female terrorist with an out-of-touch-with-reality frame. Nacos (2005), claims that the woman engages in acts of terrorism because she is bored; "sometimes a woman turns to terrorism out of boredom…, what does a middle-class woman do who doesn't happen to be interested in a career or college?" (p. 130). This assertion can only be true in other contexts but the Nigerian situation of women engagement tends to differ. So, this study does not corroborate Nacos' position as this may not be obtainable in the Nigerian context.

4.2.3.1. Media's framing of the feminist terrorists

Gender stereotypes have continued to blossom in the mass media. Since terrorism reemerged in Nigeria in 2009, the entrenched gender clichés of the media have endured in the portrayal of the woman terrorist. Nacos (2005) asserts that although the female has featured prominently in the history of terrorism, the female terrorist continues to be perceived as a deviation from already stated norms or status quo. The news media in Nigeria has joined their counter-parts world over to frame their reports based on the lines of traditional stereotypes that describe the female terrorist as a paradoxical human being. See the example from the news text:

> Azare, Bauchi State's second largest town, was bombed again yesterday by **a woman** suspected to be Boko Haram agent.
>
> Sources said no fewer than 30 people were killed in the explosion which took place at about 5:20pm at Kasuwar Jagwal, a popular area in the town…. **The female suicide bomber** blew herself, witness said…. Sources said the dismembered body of the believed to have detonated the bomb was picked up at the explosion site. (underlining and bold fonts, researcher's emphasis) (Appendix 43; *The Nation*, Monday, November 17, 2014).

From the excerpt above, the reporter portrays the woman as an intruder in a man's space. The reason for the addition of the gender-type is to foreground the deviation from the stated norms in society. While societal clichés about woman limit and confine her to a passive world, the female terrorist has utilised their gender type to avoid detection on different occasions. This is based on the belief that the feminine nature of the woman poses a non-threat to the society. This becomes the reason readers of reports that are centred on the female terror perpetrators, express some form of shock and disappointment. Already envisaging the reaction of their reading audiences, the media deems it fit to spell out the terror perpetrator when they are women actors.

4.2.3.2. The feminine paradox

The paradox in the representation of the female in the reports is that women are generally known for their caring disposition, the female nature is believed to be harmless, and these connote that they are life givers, breeders and are usually non-destructive and fragile. However, the deception of the terrorists heightens when the female is co-opted into acts of terrorism as recourse for dealing mercilessly with the opponent. It also heightens the social drama on the terror scene as this lift of material from society contradicts the 'general' belief of the people. See the following headline report from Appendix 49:

"Female suicide bomber kills 13 in Damaturu"

(*Daily Trust*; Monday February 16, 2015).

The report could have read: suicide bomber kills 13 in Damaturu, but to point to the contradiction of the female self in acts of terrorism, there is an inclusion of the type of gender. See the example in Appendix 55, where there are mixed genders as terror actors. The reporters say:

Two suicide bombers yesterday hit the gates of the Borno State General Hospital, Molai, Maiduguri, killing themselves and injuring two people (para.1).

One of them, a female bomber was said to have blown herself up at the first gate of the hospital at about 11:30am while **the second suspected to be a male bomber on a bicycle ran into the hospital's second gate, where a bomb explosion had killed five and injured 16 people** last Saturday, witnesses said (para.2).

The line of argument here is that the two bombers whether identified as females or males are terrorists. That is, whether:

$$A < \text{ or } > B = \text{terrorist}$$

The first paragraph, introduces the two terror events at the hospital by suicide bombers without gender inclusion: "**Two suicide bombers yesterday hit the gates...**". There is no sign of gender here. But paragraph 2 distinguishes between the gender types through the results achieved. There are two different fallacies playing out here: **hasty generalisation** and **genetic fallacy**. The reason given for the first bomber being a female or the other being a male is insufficient as depicted in the provided pieces of linguistic evidence in: "One of them, **a female bomber** was said to have blown herself up...", "while **the second suspected to be a male bomber on a bicycle ran into the hospital's second gate, where a bomb explosion had killed five and injured 16 people...**". The term that shows uncertainty here is **suspected.** So, what are those pointers or markers that the reporter/eyewitnesses use(s) to buttress their suspicion?

To answer this, in comparing the levels of damage, the first suicide bomber did not achieve much as it is said "she blew herself up". There are no other innocent victims recorded except for the suicide bomber "herself". But in the second act, the witnesses say, they **suspect**, not that they are sure, that the second bomber was a male. How did they arrive at this conclusion?

a. From the premise that "he" was riding a bicycle, and
b. The result of the act which is 21 victims (5 killed and 16 injured).

If the enthymematic reasoning or deductions are based on the premises in (a) and (b) above, then the argument is fallacious; as the witnesses to the report have committed a **hasty generalisation** with the assumption that "the suspect was riding a bicycle" hence, a male, and that the suspect recorded a higher level of damage, hence a male; and a **genetic fallacy** that draws the conclusion from the premises that if the suspect were a woman she may not have been seen riding a bicycle or the level of damage may not have been this high. These premises may be derived from the assumptions based on the origins of the woman and the cultural theories that describe her as weak and fragile.

Another implication of the gender inclusion could be based on the media's objectives about the female terrorist. Identifying the gender type, in this study, may also be to debunk what the society thinks of the woman, more so, to expose the deception of the terrorists in the exploitation of the female by *membering* her into terror spaces. Section 4.2.4 shows unrelated news items and figures in the reports.

4.2.4. Lack of unity and coherence in the reports

Unity and coherence are important tools in discourse practice, whether it is media discourse, literary discourse, medical discourse, and so on. Unity and coherence both depict logicality and credibility in an argument. In Appendix 56, there is no unity between the report's headline and the body of the news. The headline and the body of the news do not agree in facts and figures. See the headline "Boko Haram kills 145 in Borno towns" (Appendix 56: *Daily Trust*; Friday, July 3, 2015). This reveals some level of nonchalance, lack of precision in newspaper reportage on Boko Haram activities. For instance, the headline reads "*145 people killed in Borno town*", but the news text says 145 at the lead and 97 at the subsequent paragraph (para. 3):

Suspected Boko Haram militants between Tuesday and Wednesday attacked Kukawa and Monguno local government areas of Borno State where they killed, at least145 people, witnesses and government officials told Daily Trust.

…The terrorists attacked Kukuwa on Wednesday where they killed, at least, 97 people

…More than 60 people were killed in three different mosques and the rest were killed in houses, Bukar said (Appendix 56).

Like the case in Appendix 14, the headline and the lead do not correspond; the headline states "*24 killed in Maiduguri*" but the lead and the other subsequent paragraphs indicate 54. The news reporter in Appendix 56 muddled up two news events from two States into one and could not coordinate the report in a coherent manner. See Appendices 14 and 56:

Headline: 24 killed in Maiduguri

At least 54 people were reported killed in separate incidents in Maiduguri on Monday night and a village in Benue State on Sunday (Appendix 14).

It should be noted that, the headline in Appendix 14 only captures the Maiduguri's event in-text, however, there are more than one incident. In Appendix 56, there is inaccurate representation: "Boko Haram kills 145 in Borno towns" (Headline); "…the terrorists attacked Kukawa on Wednesday, where they killed, at least 97 people…. More than 60 people were killed in three different mosques and the rest were killed in houses" (Lead). The addition of 97 and 60 equals 157, thus, the headline should have followed the assumption by adding the two figures to arrive at what should be represented. The situation implies the struggle for catchy and sellable news items. Thus, to meet up with the demand of the reading audience, what Joliffe calls exigency, reporters and/or newspaper houses do not verify information before sending it to the news market; thereby resulting to the wrong representations in the reports. Also note that, the qualifier *at least* means not less than which implies uncertainty. Therefore, there is a misrepresentation in the number of victims.

4.2.5. Elimination by substitution in the nominal group of the reports

It is often possible to confuse ellipsis with substitution. Ellipsis occurs in writing or speech when an element other than the "Thing" functions as Head in the nominal group while substitution means a replacement of one Thing with which the Head is typically conflated within the nominal group (NG). Thus, ellipsis is not the same as substitution (Halliday and Matthiessen, 2004).

The clauses below, derived from the reports, exhibit these traits as numerals are used to replace the Head of the NG in the clauses: "Suicide bomber kills 15, injures 47 in Yobe (Appendix 59)

$_=$ α →S (m+h) P C, P C A, there is a conflation of people with the numerative 15 and 47, while Appendix 60 below shows otherwise:

<p style="text-align:center;"><u>B/Haram</u> chief, 60 villagers killed in Yobe</p>

<p style="text-align:center;">(Appendix 60: Daily Trust, Wednesday, August 19, 2015)</p>

In the clause "B/Haram chief, 60 villagers killed in Yobe $=$ α →S^1 (m+h), S^2(m+h) P A", there is a depiction of the Actor as foregrounded, there is no conjunction or ampersand (and), rather a comma (,) is used as a replacive to economise and/or cut down the number of words on the headlines. The NG "60 villagers" not only shows the number of those that were killed together with the Boko Haram chief but also the type of people killed, *villagers*.

Unlike Appendix 59: "Suicide bomber kills <u>15</u>, injures <u>47</u> in Yobe", in Appendix 56: "Boko Haram kills <u>145</u> in Borno towns" the Head is conflated with the number. Most of the reports have substituted Heads of NG with numeratives. Another aspect that is useful to this section is the use of verbs which Halliday's transitivity model sees as Processes. This is discussed in the segment below.

4.3. Style and transitivity as rhetoric in the reports

The newspaper reports used in this study, generally, deploy different styles; even within the same newspaper, there are different styles according to different reporters. For example, the style of the news reports in the *Daily Trust* differs according to different reporters. The reports sometimes do not follow the in-house-style of the *Daily Trust* as there are individual-imported-styles (self-style). For instance, some leads are started by a word written in all capitals (graphology), while some do not follow this pattern. Appendices: 13, 15, 16, 17, 19, 22, 23, 24, 26, 27, 28, 31, 32, 34, 36, 50, 51, 52, 53, 55, 56, 57 and 58 follow the first word capitalisation style − the word beginning the leads on these Appendices do adhere to the style of first word capitalisation that can be seen in other leads of the newspaper. From the Appendices listed above, it is clear that the bylines with the *Daily Trust* deploy their styles not considering the in-house-style of the newspaper. The style of news reportage also differs as some headlines fail to capture or represent the idea expressed in the body of the report.

Capitalisation is one way of placing saliency (prominence) on the Actor. Like the headline: *Boko Haram snipers kill 3 policemen* (Appendix 1: *Daily Trust,* Friday, August 27, 2010), there are two nominal groups, and one is made the Subject of the clause, while the other takes the position of the Object of the clause. In the first nominal *Boko Haram snipers*, the reporter foregrounds the modifier − *Boko Haram*, as a proper noun instead of being represented as a proper adjective in the structure, even though it is the starter (orienter) of the message, it should have been written as Boko **h**aram, with a lower-case *h*. This depicts fear and reenacts intimidation on the reader. It is also a means of representing Boko Haram as an issue of concern.

Capitalising the modifier, which in this case does not function as a proper noun but a proper adjective, only makes one to see how frightful the Actor is portrayed by the *Daily Trust* newspaper and other newspapers used in this study. The Patient (Goal)**,** *policemen*, a common noun, who suffered an action – kill (Process), is backgrounded in the structure. This suggests how the news reporter, on the one hand, represents the perpetrators as very powerful agents of destruction; and on the other hand, portrays the government as weak. If the reporter paid attention to the Patient by *foregrounding* it**,** the clause should have read thus:

3 policemen killed by boko haram snipers.

This way, the Actor is not deleted or omitted but backgrounded (deemphasised). The noun, *snipers*, is derived from the verb − *snipe* which means to *shoot* at somebody from a hiding place, usually from a distance. The word, *snipers* here, is used as a nominal, and nominalisation for Pajunen, (2008) is used to obfuscate agency. Even though in the headline "Boko Haram snipers kill 3 policemen" (Appendix 1: *Daily Trust*, Friday, August 27, 2010), agency is not concealed, but the act of killing is rather too emphasised. This is because the word, *snipers* already embeds attack aimed at killing. This lexicalises the action which shows the manner of the attack and/or killing, the method of taking the lives of the policemen, not with bombs or other explosives or machetes but with guns shot from a distance.

The principal mode of narrative characterisation is the transmission of actions and events. According to Simpson (2004), this mode refers to the way character is developed through and by semantic processes and participant roles embodied in narratives. For example, character in

the reports may be determined by degree of influence on narrative incidents, by degree of active involvement in the plot, or by detachment from narrative incident by "passivising" the participants. The linguistic design responsible for the organisation is *transitivity* (p.74).

The pattern of transitivity which defines the headlines in the reports is mostly Goal-directed material-processes, as in the following examples:

a. Boko Haram *kills* 22
b. Bomb blast *rocks* Abuja
c. Boko Haram *bombs* churches

Transitivity is represented in the processes italicised in the sentences in (a) to (c) above. The verb *kills* can function as an intransitive verb, as in "deadly poison kills", even the sentence "Boko Haram kills" makes the verb *kills* to act in an intransitive way. However, in the sentence in (a) above, the verb *kills* functions as a transitive verb, and the transitivity of this type is a material-Goal-directed process. The reason is that, while the Goal is 22, that is, the number of victims who suffered the action *kills,* Boko Haram is the acting agent of the action, *kills*. Thus, when the clause is written without the Goal (22) as in "Boko Haram kills", the meaning becomes something else, such as describing the character of Boko Haram not the act. Therefore, the Goal 22 directs the act to what is done and not the doer. Sentence (b) has a different explanation in that the Process, *rocks,* is behavioural which shows the behaviour of the Actor, *bomb blast*. But the sentence in (c) is like the one in (a) where the Actor is not merely behaving but doing the *bombing*. Hence, they expand as:

Kills = material process + Goal-directed

Rocks = behavioural process + Goal-directed

Bombs = material process + Goal-directed

In Appendix 1, the verb *kills* is objective but the noun, *snipers* makes it subjective. If not, the headline should read thus: *Boko Haram [attackers] kill 3 policemen*. It should be noted that, the noun, *attackers,* is written in brackets which suggests that the word may not be used necessarily as *Boko Haram* psychologically denotes terror (in the Nigerian context). The use of the present tense verb (*kill)* shows immediacy of the report. The reports represent Boko Haram as

anesthetised or sedated beings who do not care about the confusion their victims find themselves or as insensate beings whose actions easily influence members of their environment as in the headline: *Boko Haram bombs* **churches***, 8 killed,* ***worship places burnt*** (Appendix 21: *Daily Trust*, Monday, January 13, 2014); **Boko Haram** <u>**beheads**</u> **seven...**(Appendix 39: *The Nation*, Tuesday, October 7, 2014), **Suicide bomber** <u>**kills**</u> **15…**(Appendix 59: *Daily Trust*, Monday, July 27, 2015). The arguments in the clauses are controlled by Goal-directed material processes such as: *bombs*, *killed*, *burnt*, *beheads*, *kills* as in the examples above. See the table 4.4 below for further illustrations:

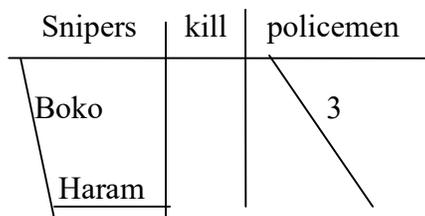Table 4.4: **The thematic roles of selected headlines**

S/N	Appendix	Headline texts		
		Actor	**Process**	**Goal**
1.	13	Gunmen (S+ Actor)	Kill (Material)	Village head, 22 others (in Kaduna)
2.	16	Bomb (S + Actor)	Targets, (Behavioural) Injures (Material)	FRSC men, Four (in Kano)
3.	20	How Gunmen(S + Actor)	Killed (Material)	3 Korean Doctors (in Yobe)
4	24	Insurgents	Raid (Behavioural) Kill (Material)	another village, 39…
5	30	Bomb blast (S+Actor)	Rocks(Behavioural)	Nyanya Again

On the headlines represented in the table 4.4 above, all the Appendices have a subject-actor theme but the transitivity types differ. For instance, Appendices 13, 20 and 24 share in the
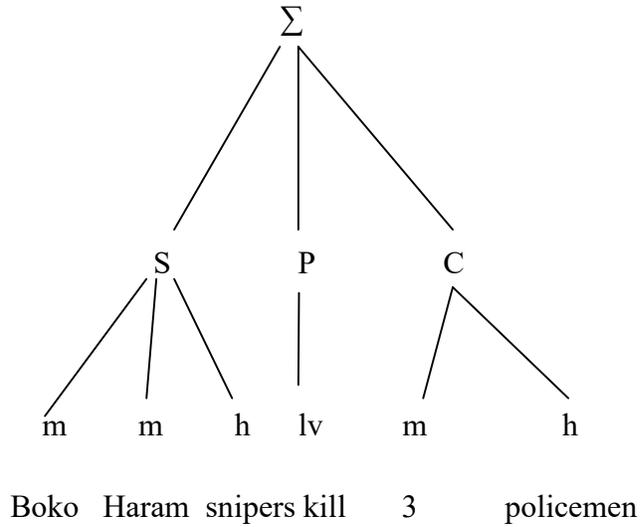
material-goal directed process type, *kill* which shows the acting out of an inner working, that is taking of lives. Appendix 24, like Appendix 16, has two processes functioning separately; *raid* is the primary process functioning as a behavioural-goal directed type which depicts the insurgents as *bahavers* of the act, while *kill* – the secondary process functions as a material-goal directed type showing the actual doing of the act. Appendix 30 is also behavioural, as the verb, *rocks* is used to describe the behaviour of the blast. The following section in 4.3.1 below analyses structural representations of the clauses in the reports, showing the types and their functions:

## 4.3.1. Syntactical complexes of the newspaper report on Boko Haram activities

Language is an important tool in representing ideas, thoughts and aspirations. News producers' postures and attitudes such as personal and group sentiments and other general views are expressed through their choices of sentential elements and patterns. The implication of analysing the syntactic complexes is to add to the understanding of the overall representations of the language used in the reports; which also enables both the reporters and readers of Boko Haram terrorist activities to know the meanings they create and/or deduce when writing or reading the reports on Boko Haram operations. The following structural analyses demonstrate how Boko Haram and the victims of terror are foregrounded in the newspaper reports respectively:

Snipers | kill | policemen

Boko   3

Haram

Or

$$\Sigma$$

S   P   C

m   m   h   lv   m   h

Boko   Haram   snipers   kill   3   policemen

The headline analysed on the tree above is a simple sentence with an SPC structure. Headlines make use of simple or complex and sometimes fragmented sentences. Example of a fragmented sentence is "Bomb blast: FBI agents head for Nigeria" (Appendix 2: *Daily Trust*, Monday, January 3, 2011) expands as:

$$S^1 \qquad S^2 \qquad P \qquad A$$

Bomb blast/: FBI agents/ head /for Nigeria
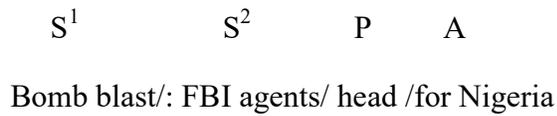
Representing this in a diagram:

$$\Sigma$$

NG   α

S   S   P   A

m   h   m   h   lv   p   N
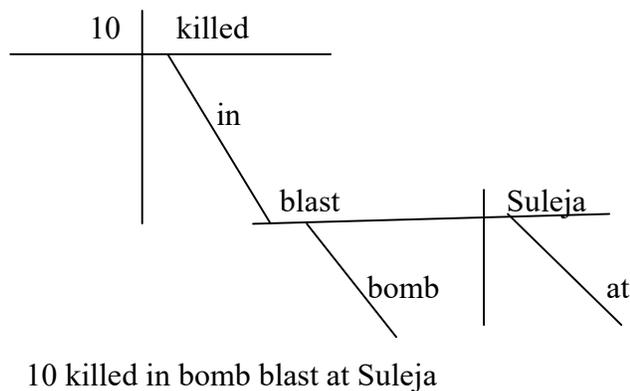
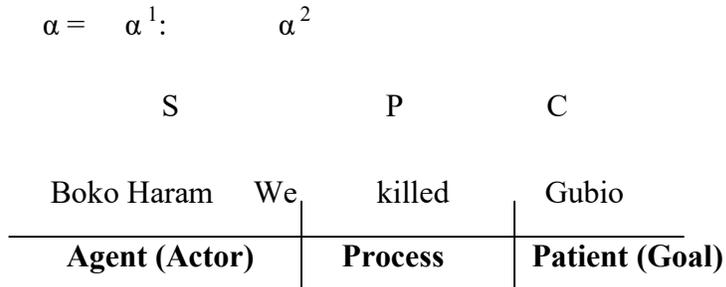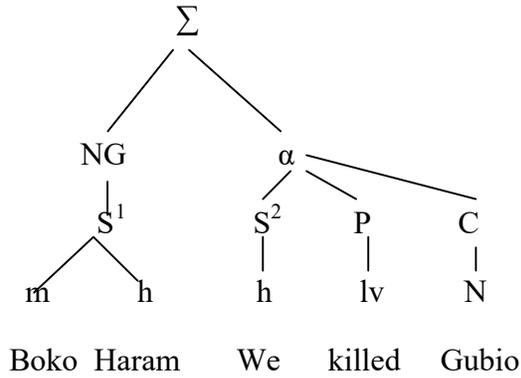Bomb   blast   FBI   agents   head   for   Nigeria
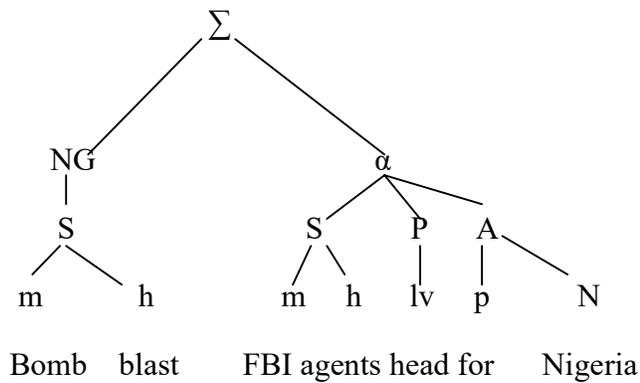
The sentence is a fragmented type with two parts; the first being an NG − bomb blast which does not share the predicator *head* with the second NG (FBI agents). The second part is an alpha clause with an SPA structure. This is also seen in the following sentence; even though in the sentence below both *Ses* (Subjects) are in apposition with each other:

Boko Haram: We killed Gubio

Diagramming the headline structure: NG+ α = S^1Ø(P): S^2 P C in Appendix 3:

$$
\begin{array}{c}
\Sigma \\
\end{array}
$$

```
                        Σ
                   /         \
                 NG            α
                  |           /|\
                  S¹        S²  P   C
                 /  \        |   |   |
                m    h       h   lv  N

              Boko Haram    We  killed Gubio
```

$\alpha =$ α^1: α^2

S	P	C
Boko Haram We	killed	Gubio
Agent (Actor)	**Process**	**Patient (Goal)**

```
     10 | killed
   _____
              \      in
               \
                \  blast      Suleja
                 _____|_____/_____
                   \bomb  |     \at
                    \     |      \
```

10 killed in bomb blast at Suleja

Clause → S (-noun: people) P A (preposition-article + modifier + headword (noun) A (preposition + noun)

3 blasts kill <u>10</u> in Borno (Appendix 5: *Daily Trust*, Wednesday, June 8, 2011)
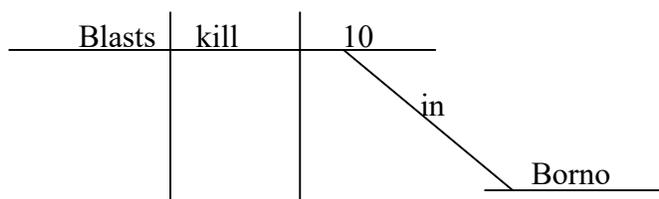
Clause: α = S P C A

S → Numerative (modifier, 3) – Adjective (modifier, bomb) + Noun (blasts)

P → Verb (predicator, + present)

C → Numerative (10) – Noun (people)

A → Preposition + Noun

The syntactic structure is represented on a chart thus:

The headline in Appendix 5 above follows the canonical order of words in a declarative statement, the SPCA order. Even, though there is an absence of some linguistic items such as the modifier (bomb) before the Noun (blasts) at the Subject position, and the deletion of the Noun (people) after the numerative at the Complement position, the clause still makes a complete sense (Semantics) and grammatically correct, too. The suppression of the modifier and noun in the headline is not a total deletion, but implied in the reader's mind.

The headline did not state the victims (Patient) or the perpetrators of the act (Actor). It leaves room for the reader to investigate further by reading the lead and/or the body of the news text. This is an inverted pyramid style which craves a hunger in the reader to know who the victims are, and who the perpetrators are, too. It is not in the place of the headline to explain all the 5ws and h, as the lead is meant to provide those. But where the lead fails to capture these questions, then it can be said the reporter has not reflected the details of the news as well. See the following example in Appendix 6:

Blasts kill <u>25</u> in Maiduguri

(Appendix 6: *Daily Trust*, Monday, June 27, 2011)

In Appendix 6 above, there is no specific mention of the perpetrator, hence the obfuscation of the Actor.

The headline uses the numerative 25 at the Complement (nominal group) position without an accompanied noun; which makes readers curious to know who is being killed. The clause structure of the headline in Appendix 6 is: SPCA. The clause in the headline in Appendix 6 above:

$$\alpha \rightarrow S \ P \ C \ A$$

The clause follows the canonical order of a good clause structure; even though there is an obfuscation of the perpetrator and the type of victims involved such as civilians, soldiers, villagers, and so on. This is further illustrated on a tree below:
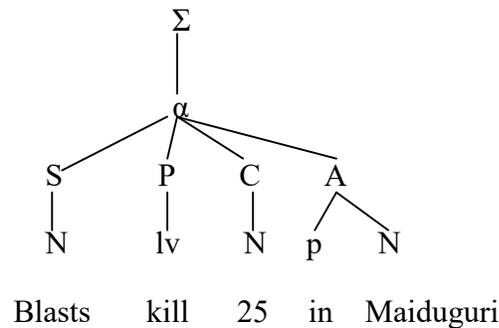
The headlines in Appendices 6; 12; 14; 16; 23; 29; 37; 39; 42; 43; 48; 49; 54; 55; 56; and 59 as in Appendix 5, also use numeratives to represent an NG (which should include people). There is a deletion of the noun in the nominal group at the object position; this shows the word economy principle in headlinese. The numerals, in some cases, act as modifiers; modifying a noun at the object position. Examples of such instances include: Appendices 20; 27; 28; 30 and 60. The headline in Appendix 6 is represented on a chart as follows:
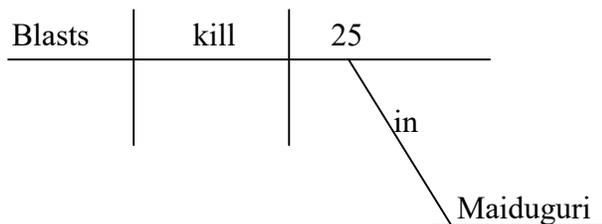
Appendix 16: Bomb targets FRSC men, injures four in Kano (*Daily Trust*, Tuesday, December 4, 2012)

α → S   P   C   P   C   A

///Bomb/ targets/ FRSC men//   injures/   four/ in Kano///

In Appendices 6; 8; 9; 14; 16; 17; 18; 22; 23; 25; 29; 30; 32; 36; 41; 44; 46; 47; 50; 53; 55; 57 and 58, the Actor is suppressed and, in some cases, backgrounded and the Patient is foregrounded.

Unlike the Actor-fronted Appendices discussed in 4.2.1, this section deals with the foregrounding of the consequence of the action perpetrated rather than the perpetrator. Therefore, the focus here is on *what* kills (*consequence*) or *who* is killed (*Patient*) and not *who* kills (*Actor*). See also the following Appendices for Patient/Goal foregrounding:

Two blasts rock Jos (Appendix 8)
Bomb blast near Abuja night club (Appendix 9)
24 killed in Maiduguri (Appendix 14)
Explosive thrown at luxury bus in Kano (Appendix 17)
DPO killed as gunmen target emir's palace (Appendix 18)
Car bomb kills 30 in Maiduguri (Appendix 22)

The structures of the following Appendices are analysed thus:

The clause is analysed as follows:

Two blasts rock Jos

α → S (m+h) P(lv) C (place, noun)

Explosive thrown at luxury bus in Kano

(Appendix 17: *Daily Trust*, Wednesday, December 5, 2012)

α → S   P A^1 (p+N(m+h) A^2 (p+N)

DPO killed as gunmen target emir's palace

(Appendix 18: *Daily Trust*, Tuesday, December 11, 2012)

∑ →   α + β

205

$$\alpha \rightarrow \quad S \quad P + \beta \rightarrow A \ S \ P \quad C(m+h)$$

106 killed in fresh Borno attack: 10,000 flee into Adamawa

(Appendix 23: *Daily Trust*, Monday, February 17, 2014)

$$\sum \rightarrow \alpha^1 + \alpha^2$$

106 killed in fresh Borno attack

$$\alpha^1 \rightarrow S(num\text{-}N) \ P \quad A(p+N(m+m+N)$$

10,000 flee into Adamawa

$$\alpha^2 \rightarrow S(num\text{-}N) \quad P \qquad A(p+N)$$

11 elders burnt to death as Boko Haram kills 40

(Appendix 25: *The Nation*, Wednesday, March 5, 2014)

$$\sum \rightarrow \alpha + \beta$$

11 elders burnt to death

$$\alpha \rightarrow S \qquad P \qquad A$$

as Boko Haram kills 40

$$\beta \rightarrow A(p) \ S \qquad P \quad C$$

$$S \qquad P \quad A$$

37 killed in separate attacks in Borno

(Appendix 29: *Daily Trust*, Monday, April 14, 2014)

$$\alpha \rightarrow \ S \ P \quad A(p+m+h) \qquad A(p+N)$$

Bomb blast rocks Nyanya Again: Over 40 killed; Asokoro, National hospitals receive 23 bodies
(Appendix 30: *Leadership,* Friday, May 2, 2014)

$$\sum \rightarrow \alpha^1 + \alpha^2 + \alpha^3$$

Bomb Blast Rocks Nyanya Again

$\alpha^1 \rightarrow$ S P C A

 Over 40 killed

$\alpha^2 \rightarrow$ A S P

 Asokoro, National hospitals receive 23 bodies

$\alpha^3 \rightarrow S^1$, S^2(m+h) P C(m+h)

18 soldiers, 15 policemen killed in Yobe: Boko Haram hoist flag in Borno villages

(Appendix 32: *Daily Trust*, Wednesday, May 26, 2014)

$$\sum \rightarrow \alpha^1 + \alpha^2$$

18 soldiers, 15 policemen killed in Yobe

$\alpha^1 \rightarrow S^1$(m+h), S^2(m+h) P A(p+N)

Boko Haram hoist flag in Borno villages

$\alpha^2 \rightarrow$ S   P C A(p+m+h(N)

 Lecturer, infant, 13 students killed

(Appendix 36: *Daily Trust,* Thursday, September 18, 2014)

 $\alpha \rightarrow$ S^1, S^2, S^3(m+h) P

 Hundreds flee Mubi as Boko Haram takes over

(Appendix 41: *The Guardian*, Wednesday, November 5, 2014);

Which expands as = $\Sigma \rightarrow \alpha + \beta$

$\alpha \rightarrow$ Hundreds flee Mubi

S   P   C

$\beta \rightarrow$ as Boko Haram takes over

A   S   P

The structure in Appendix 44: *Damaturu Under Attack,* is a peculiar one, it acts as a phrase but in its actual sense, is a verbless clause. The reason for this verblessness can be assumed to be one of the characteristics of headlining in news reporting which portrays the word economy principles. The lexical verb *is* is implied:

Damaturu Under Attack: Niger's withdrawal of troops threatens multinational task force

(Appendix 44: *Leadership Weekend*, January 10, 2015)

$$\Sigma \rightarrow \alpha^1 + \alpha^2$$

Damaturu Under Attack

$\alpha^1 \rightarrow$ S   ($\pm$P)A   C

Niger's withdrawal of troops threatens multinational task force

$\alpha^2 \rightarrow$ S(m+h+q(p+N))   P   C(m+m+h(N)

Fierce battle in Borno: President's convoy trapped, heavy casualties recorded (Appendix 46: *Daily Sun*, Monday, January 26, 2015)

$$\Sigma \rightarrow \alpha^1 + \alpha^2, + \alpha^3$$

Fierce battle in Borno

α^1(verbless clause)$\rightarrow$NG$\rightarrow$S(m+h) (-P) A (p+N)

President's convoy trapped

$\alpha^2 \rightarrow$ S(m+h)   P

heavy casualties recorded

$\alpha^3 \rightarrow$ S(m+h)   P

Bomb blasts in Gombe, Yobe: Scores killed in timber market, Potiskum attack

(Appendix 47: *Daily Sun*, Monday, February 2, 2015)

$\sum \rightarrow \alpha^1 + \alpha^2$

Bomb blasts in Gombe, Yobe

$\alpha^1 \rightarrow$ (verbless clause) NG$\rightarrow$ S   (-P) A^1, A^2

Scores killed in timber market, Potiskum attack

$\alpha^2 \rightarrow$ S   P   A(p+m+h)   C(m+h, N)

Troops kill 300 Boko Haram insurgents, says DHQ (Appendix 50: *The Nation*, Thursday, February 19, 2015)

$\sum \rightarrow \alpha^1 + \beta$

Troops kill 300 Boko Haram insurgents

$\alpha^1 \rightarrow$ S   P   C(m+m+h, N)

says DHQ

$\beta \rightarrow$ P   C

Bombs abandoned by Boko Haram kill scores (Appendix 53: *Daily Trust*, Thursday, June 18, 2015)

$\sum \rightarrow \alpha \rightarrow$ S(q[rankshifted])   P   C

Jos blasts: 48 buried; Female suicide bomber strikes in Kano

$$\sum \rightarrow NG:\ \alpha^1 \rightarrow S \quad P;\quad \alpha^2 \rightarrow \quad S(m+m+h) \qquad\qquad P \qquad A$$

The structural arrangements of the news stories represented above indicate the mindset of each media house; especially as these add to the meaning representation in the texts. The following segment shows how lexical items are used and their contexts in the report on Boko Haram.

Most times, words have meanings differently, as they appear in context. This may not necessarily be the same as the dictionary or conventional meaning; a process that has indeed created lots of ambiguity in interpreting texts whether written of spoken. However, this ambiguity is usually narrowed by listeners or readers when they first consider context as a very important component in deciphering what the user intended. The following section in 4.3.2.1 looks at the rhetorical strategies that reporters employ in news writing. The section shows lexicalised used to create rhetoric in newspaper reports on the activities of Boko Haram. The analyses are based on contextual representations of lexical items and their rhetorical and stylistic dimensions. The consideration of the selected reports of the newspapers here delineates the stylistic meanings of words to the overall meaning of the texts in the reports.

4.3.2. Rhetorical discourse strategies of the reports on Boko Haram activities

Newspaper reporters deploy different kinds of rhetorical devices as strategies for emotional appeal, credibility and logicality of terror incidents in their reports. These rhetorical devices or tropes identified are: metaphor, metonymy, number, allusion, appositive, epithet, hyperbole, amplification and epizeuxis. These are represented on the table below:

Table 4.5: **Rhetorical devices and the strategies used in creating a discourse universe in selected news-texts**

S/N	Appendix	News texts	Rhetorical device	Strategies (effects)
1	1; 39	Boko Haram **snipers** kill 3 policemen; gunmen **slit** their (victims') throat **just the way people slaughter goats**	Metaphor / metonymy	Pathos: mapping the tactics used for killing, comparing the human victims to animals.
2	All; 49	Examples: female suicide bomber kills 13 in Damaturu	Numbers	Logos and pathos: for factuality and precision
3	36; 37	Eyewitness account; Kaduna state's attack by Fulani gunmen	Allusion	Pathos, ethos and logos: alluding to events as reported by eyewitnesses, and a similar attack that took place elsewhere
4	3; 38	Boko Haram: We killed Gubio; Shekau: I am not dead	Apposition	Pathos and logos: showing declarative statements such as asserting self and debunking opinions
5	10	The emir was targeted **few metres** away from his palace	Epithet	Pathos and ethos: Description in distance shows that the event actually happened in a particular location in time
6	34	Boko Haram **takes over** Buni Yadi…hoist flag, shoots smokers, whips infidelity man	Hyperbole	Pathos: the headline portrays a takeover, however, the concluding statement ended in an anticlimax.
7	11	All gratitude goes to the **Almighty Allah**. On Saturday around 6pm, the warriors of **Almighty Allah** were on a mission but were attacked by a detachment of JTF operative	Amplification/epizuexis	Ethos and pathos: the repetition of the term Almighty Allah is used for emphasis and as a blackmail to the religion incapacitated Nigerians, especially those who believe in Allah, the Muslims.

On the table 4.5 above, there are samples of rhetorical devices with their discourse strategies identified. These devices also known as figures of speech or tropes are helpful in presenting arguments that are geared towards persuasion of the kind that is seen in the reports on Boko Haram terrorism. The implications of the use of these rhetorical devices are to appeal to readers, especially for their sensational nature, to portray credibility and logicality of arguments in the reports. For example, metaphor, metonymy, amplification, epizeuxis are used to map out those war, conflict and resistance themes that dramatise the terror events, hyperbole is used to emphasise the factuality of event by painting it in an exaggerated manner. For example, words such as: *rocks*, *raid*, *takes over*, *targets*, *snipers* are used to imply not only an attack but an attack that shows an invasion of some sort. The same goes for the other devices such as numbering, epithet, allusion and apposition which are used to suggest credibility, factuality and precision of the reports. The following segment presents a more detailed discussion on the ethos-building strategies in the reports:

4.3.2.1. Ethos-building strategies (EBS) used in the reports

To add to the credibility of the reports, some reports **describe distance of the scene of attack** to the nearest places even when this is not directly seen as adding to the relevant details of the news item. For example, the report No. 1 in table 4.5 above depicts metaphors from the lexical field of war and death. The word *sniper* connotes killing from a distance, and "**slit** their throat" conceptualises the victims as animals inflicted with pains before death. There is also a **description of the tactics** using metaphors of war. See examples below:

Excerpt A:

> THE Emir of Fika Alhaji Mohammed Abali Ibn Muhammadu Idrissa was yesterday targeted by a suicide bomber at the Potiskum mosque located **few metres** away from his palace (para1, Appendix 10: *Weekly Trust*, Saturday, August 4, 2012)

The excerpt below also exemplifies the use of metaphor in a war situation:

Excerpt B:

> Members of the outlawed Boko Haram sect appeared to have resorted to **guerrilla warfare** as they waylaid and shot dead three policemen in Damaturu and Maiduguri… (Appendix 1).

The tactics deployed by the insurgents is described here as a **guerrilla warfare**; another animal reference which maps out the hit-and-run strategy of the sect. Also, the report in Appendix 12 has also deployed the animal metaphor to describe the police resolve to bring out perpetrators of the attack. The report uses the verb *fish* which relates the act of bringing out to that of fishing. See the example as used in the report: How Gunmen Killed 24 In Kaduna – Emir: We`ll **fish** out perpetrators – Police. The metaphor of fishing here places the perpetrators in the class of fishes that can be caught by the use of baits. Even though, the Police do not state how the fishing will be done, the verb *fish* describes or likens the operation to that of **net**, **hook** and **bait**. The following segment focuses on the appeal reporters create in the reports on terror.

4.3.2.2. Pathos-building strategies (PBS) used in the reports

The types of rhetorical strategies represented as pathos-building are those that appeal directly to the emotions of the reader. Here, there is the use of argumentative-exposition which tells that something is the case; such as used in the following excerpts:

Excerpt C:

> **Heart-broken** governor asks Jonathan to explain attacks despite state of emergency…. (Appendix 42)

The word written in bold is an **Epideictic** rhetoric which appeals to the emotion of the reader by blaming President Jonathan for the continued attacks. The following excerpt like the Excerpt C above is sensational. The use of the epithet *innocent* (*students)*, like the **heart-broken** (*governor)*, showcases an emotional appeal which blackmails the reader to involuntarily get emotionally attached to the event by sympathising with the victims (the students, in this case, and the governor in the other).

Excerpt D:

> And then last Friday they attacked our gubernatorial candidate and my younger brother alongside five other **innocent** souls (Appendix 3)

> An eyewitness told *The Guardian* yesterday that about 10 gunmen invaded one of the lecture halls at the new site of the Federal College of Education, Kano around 2:00p.m while the students were receiving lectures [sic] and discharged two improvised explosive devices (IED) on the **innocent** students. The source insisted that about 30 students were killed (para.4, Appendix 37)

The word ***innocent*** as used in the excerpts in Appendices 3 and 37 above is an epithet which is a representation of the type of people the reports refer to; people that do not deserve to be attacked, those who are without blemish, to have earned such a treatment as was meted on them. In line with the pathos-building strategies, the following segment under **4.3.2.2** still describing pathos-building strategies shows how metaphors are mapped as behaviour in the reports:

(a) Mapping metaphors as behaviour of the newspapers

The way reality is represented in the news texts is somehow guided by the ideology of the news house. From the titles of the newspapers: *Daily Trust, Weekly Trust*, *The Guardian, Leadership, Daily Sun, The Nation,* one is quick to see the orientation of the newspaper houses as "public servants" who serve as: freedom fighters, light givers, truth tellers and defenders or leaders of the people they write for. The metaphorical mappings of the newspapers reflected in their titles represent the social roles the newspapers perform in news reporting. For example, the *Daily Trust/ Weekly Trust* seek to represent the interest of the people by their claim of reporting credible or truthful news items, taking assumption from the word *Trust* which denotes having confidence in, total reliance or dependence on something or someone; *The Guardian* plays the social role of the "**watchdog**", metaphorically mapped from their name as **care-givers, watchers** in constant surveillance of the powerful for the interest of the public. The difference between these two is that, while the guard dog protects the property or its owner by warding off anyone with a fierce reaction, the watchdog monitors and publicises the behaiviour of others to discover undesirable activity. *Leadership* and *The Nation* metaphorically represent the opinions of the public.

However, the criticism has been that as metaphorical "dogs", are these newspapers rather not assuming the position of "**guard dogs**" instead of being the "watch dogs"? (Eziefeka, 2013). The question arises from the fact that guard dogs usually act as sentries who protect the interest of the powerful few or elites against the public.

In the reports, there are lots of metaphors identified. These are captured in the newspapers named above. But a select-few are represented on the table below:

Table 4.6: **Metaphorical expressions of news text**

S/N	Appendix	Newspaper/ Date	News text
1.	2	*Daily Trust*, Monday, January 3, 2011	FBI agents **head** for Nigeria
2.	8	*Daily Trust* Monday, August 1, 2011	Two blasts **rock** Jos
3.	24	*Daily Trust*, Monday, March 3, 2013	Insurgents **raid** another village
4.	30	*Leadership*, 02.05.14	Bomb blast **rocks** Nyanya again
5.	32	*Daily Trust*, Wednesday, May 28, 2014	Boko Haram **hoist flag** in Borno villages
6	35	*Sunday Trust*, Sunday, August 24, 2014	Boko Haram **sacks** army base, Madagali town
7	58	*Daily Trust*, Wednesday, July 8, 2015	Bomb **claims** 25 in Zaria

The metaphors as written in bold on the table 4.6 are war related. This is assumed to be based on the fact that the subject of the argument in the reports is terrorism. For example, the verb *head* in Appendix 2 as represented on the table 4.6 is a **catachretic** metaphor derived from the noun *head* (as a part of the body); metonymically describing the movement of the FBI agents from one place to the other. It functions here as a near subjective verb, a **mental process type** with the Goal, *for Nigeria*.

The texts are drawn from the domain of power, depicting the terrorists as having the upper hand. It is revealed in the conceptual-verb metaphors *rock, raid, hoists flag, sacks* and *claims* used to map out or describe the actions (attack). Using conceptual metaphors actualised through the verbs *rock, raid, hoists flag, sacks* and *claims* is a deliberate rhetoric strategically deployed by the reporters to characterise and polarise the power play between terror actors − the perpetrators and the victims – government and the public. For instance, the term *rock* is a metaphor used to compare the degree of attack, *raid* and *sacks* are metaphors mapped out to describe an invasion of some sort, *hoists flag* describes a takeover; a won conquest, and *claims*

is a milder metaphor which relates, in this sense, to taking of lives, destruction and so on. There is also a tree related metaphor, which is also war related, metonymically used in Appendix 19 to describe the ceasefire declaration by Boko Haram. This is depicted in the statement:

> Boko Haram (Western education is a sin) was back in the news yesterday
>
> But it is not to hurl bombs and fire bullets; the controversial sect was holding out an **olive branch** to government. It announced a ceasefire (Appendix 19: *The Nation*, Tuesday, January 29, 2013).

The branch of a tree (olive) is used to depict a call for peace by members of Boko Haram. See also the following examples for more on war related metaphors:

Boko Haram **beheads** seven as troops kill hundreds

Military **retakes** Michika (Appendix 39)

Excerpt E:

> Boko Haram militants yesterday killed seven people in Ngamdu, Borno State in an overnight **raid**. Residents and an official said reports indicated that the victims were **beheaded** in a revenge attack by the sect, which suffered some reverses recently.
>
> Borno, along with Adamawa and Yobe States under a state of emergency, have been hardest hit by the five-year-old insurgency
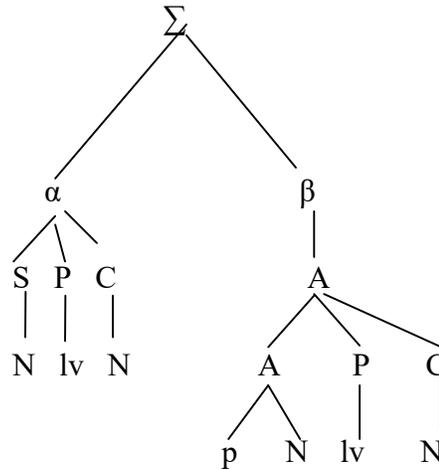>
> When locals woke up, they discovered "seven people had been **brutally** killed" said resident Musa Abor, according to French News Agency (AFP) [sic]
>
> The gunmen "**slit their (victims') throat just the way people slaughter goats**", he added (Appendix 39: *The Nation*, Tuesday, October 7, 2014).
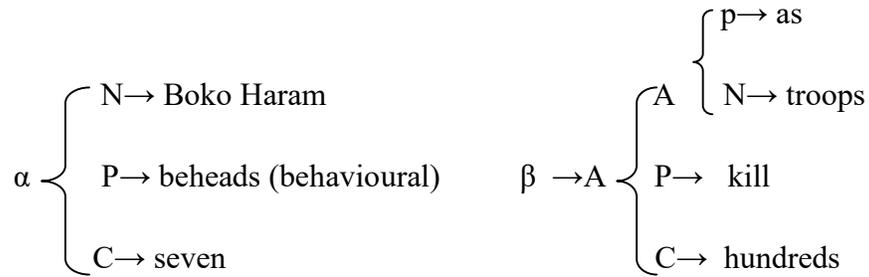
The subjective verbs on the headline, *beheads* and *slit* are behavioural Process type which control the argument in the clauses**.** The eyewitness statement: "**The gunmen "slit their (victim's) throat just the way people slaughter goats"** is coercing and is identified here as a metaphor relating to animals. The verb *slit* acts out and instills fear on the reader. The metaphor "**just the way people slaughter goats**" portrays worthlessness of human lives, in the perspective of the terror actors. In the eyewitness report, the victims are likened and/or reduced to animals – goats; following the method of killing/death. The transitive verbs ***beheads*** and ***slit***

are simply describing the way the deaths occur, using machetes or knives as the case may be. The sentence, "Boko Haram beheads seven as troops kill hundreds" structurally expands as:

Boko Haram beheads seven as troops kill hundreds

$$\Sigma$$

$$\alpha \qquad\qquad \beta$$

S P C $\qquad$ A

N lv N $\qquad$ A P C

Where → α + β = $\qquad$ p N lv N

$$p \rightarrow as$$

N→ Boko Haram $\qquad\qquad$ A $\quad$ N→ troops

α $\quad$ P→ beheads (behavioural) $\qquad$ β →A $\quad$ P→ kill

C→ seven $\qquad\qquad$ C→ hundreds

The terms, **beheads** and **slit,** are overtly stated; by depicting the way victims are killed. *Beheads*, even though simply shows how the victims were killed on the headline, is a clandestine of the act of killing. This makes readers pay more attention on the troops' action than that of Boko Haram. The verb is a bahavioural process type which suggests the behaviour of the killers. Also, though the psychological, grammatical and logical Subjects in the clause happen to be *Boko Haram*, the representation of the actions perpetrated by *Boko Haram* and the *troops* puts forward a slant argument which suggests the *troops* as the evil doer. The next segment describes the mapping of metaphors as thought in the reports:

(b) Mapping metaphors as thought in the reports

The aim of mapping metaphors as thought is linguistically based. The challenge in mapping metaphors as thought is that some linguistic expressions may contain clusters of metaphorical

expressions from related semantic fields. However, in this study, there is an already created discourse universe of terrorism and war against it, hence, the linguistic items used in the reports are war and terror related; and therefore, guide in the identification of those metaphors that are mapped out in the reports. Here, the metaphors that map thought come as **blackmail that appeals to senses** or one's emotion by using amplification and epizuexis rhetorical devices. See the following examples:

Excerpt F:

> It reads; "**In the name of Allah the Beneficent the Merciful**. Without any doubt, **we the warriors of Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad**, under the leadership of Imam Abu Muhammad Abubakar Bin Muhammad, popularly known as Shekau, hereby declare that we are responsible for the attacks launched in Borno on Friday 23-14-32 (28 Jan. 2011) which led to the killings of Alhaji Modu Fannami Gubio, the gubernatorial candidate of the All Nigeria Peoples Party (ANPP), and the brother of Governor Ali Modu Sheriff as well the security men attached to them (Appendix 3: *Daily Trust*, Thursday, February 3, 2011).

Excerpt G:

> "All gratitude goes to the **Almighty Allah**. On Saturday around 6pm, the **warriors** of **Almighty Allah** were on a mission but were attacked by a detachment of JTF operative at Kaleri area of Maiduguri. As our **lord pleases, our warriors succeeded in sending many of them to their graves.**
>
> Similarly, **we succeeded in killing six soldiers** during an encounter with them in Gombe town,
>
> Again, **we triumphed** in Damaturu today (yesterday), around 12 noon when JTF operatives attempted to stop one of our warriors in his bomb laden vehicle at a checkpoint. After realising their intention, **he did not waste time in crashing into them**" (Appendix 11: *Daily Trust*, Monday, August 6, 2012).

The terms, written in bold in the excerpts in Appendices 3 and 11 above, are a representation of a blackmail by Boko Haram leaders on their followers for whom they refer to as **"the warriors of Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad"** (Appendix 3) and **"the warriors of our lord"** (Appendix 11). The repeated **"Almighty Allah"** used in excerpt G is an **epizuexis** and/or **epanalepsis** which also doubles as an **amplifier** or **amplification** which is used to resound that the war the sect is fighting is for Allah's sake and nothing more. It is obvious from the stated

argument in the report that the sect believes in a "god" that takes delight in the death of his people or people who do not believe in him. The opening, **"All gratitude goes to the Almighty Allah"** (excerpt G) is a blackmail on the believers to reassure them to stand firm for what is propagated as "Allah" is delighted in their work.

The paradoxical statements: **"As our lord pleases, our warriors succeeded in sending many of them to their graves, we succeeded in killing six soldiers"** (excerpt G) and **"In the name of Allah the Beneficent the Merciful"** (excerpt F) represent Allah as a pathetic-blood-sucking god with no regard for human lives; and one is tempted to ask, how can "Almighty Allah" who is described as "Beneficent and Merciful" take pleasure in the deaths of the people he claimed to be merciful to? The word beneficent means: generous, liberal, tolerant, charitable, benevolent, philanthropic, altruistic, humane, compassionate, selfless and so on, while merciful describes one who is lenient, magnanimous, forgiving, forbearing, pardoning, remissive, piteous, sympathetic, caring, compassionate, et cetera. These attributes are used to describe "Allah" whose warriors or followers are a direct opposite of; who kill and destroy at the slightest opportunity as presented in the reports.

Also, as part of the blackmail, the sect amplifies the various places they have triumphed in their fight for "Allah". The implication is to strengthen other warriors who are yet to embark on the mission to fight for Allah. This makes it an unending war; for as long as the people are being blackmailed to fight for Allah, and their religiosity is intact, then "Allah" will not lack men who will stand by him to fight the infidels. The next section discusses logos as a rhetorical strategy used in creating a discourse universe in the reports.

4.3.2.3. Logos-building strategies (LBS) used in the reports

The strategies of these kinds are made to build logical relations in the reports. Here, rhetorical devices such as allusion – those that connect one event to the other in a logical and/or connected matter are used; borrowing from events that happened before, and history. Allusion has been discussed in the table 4.5 above as a rhetorical strategy which adds to the logicality of the argument. Here, the focus is on the deception and manipulation of the logos-building strategies and how they appeal to the reader. As part of the logos-building strategy, deception and manipulation are presented as social drama in the reports. In the reports, terrorists employ

deception in many ways, first by using women as ideologues and perpetrators of terror, and secondly, by concealment of weapons which is a manipulating tactic. See the excerpts below:

Excerpt H:

> Another witness who does not want his name mentioned said **the suicide bomber had strapped his body with many explosives and hid an AK47 riffle beneath his cloth.**
>
> He (suicide bomber) tried to force his way and attack the monarch but was pushed back by the emir`s orderly. He then brought out his gun when he saw he was going to be prevented from reaching his target. That was when the bomb exploded before he could make further progress (para12, Appendix 10: *Weekly Trust*, Saturday, August 4, 2012).

The paradox, in the acts of terrorism, is that perpetrators sometimes do not want to be noticed; and thus, do take responsibility after the attack has been carried out whether successful or not. From the excerpt above, the terrorist who targets the emir is prevented from going close; that is because he must have been parading himself as an intruder. If not, the impact would have been grave. However, the orderly is victimised as it is reported:

Excerpt I:

> The emir's orderly is in the intensive care unit because of the gravity of the injuries he sustained (para.19, Appendix 10: *Weekly Trust*, Saturday, August 4, 2012).

On the other hand, the deception of concealing weaponry would have recorded success if the orderly had not suspected the bomber and prevented him. The bomber's antics must have been made obvious even though he tries to deceive the people. The orderly becomes the sacrifice as he presents his life instead of his master's, the emir. There is, however, the *scape-goatism* theme which places the high and mighty on the safety clime while the poor and lowly are vulnerable.

The headline reads: "**Suicide bomber targets Fika monarch: Boko Haram claims responsibility**". Now, the question is why do the terrorists claim responsibility for an attack that was not successful? To attempt answering this, one can consider the report which shows that the sect does not only target to kill but also to daunt and/or coerce their victims which was achieved by psychologically tormenting the emir:

Excerpt J:

> "…A palace source said that **an unknown person was earlier sighted in the emir's entourage inside the mosque** but was asked to leave the place.
>
> Immediately after the prayer, **the same person was sighted rushing towards the royal father**", he said (paras15 and 16, Appendix 10: *Weekly Trust*, Saturday, August 4, 2012).

The terrorist's real target was the monarch (emir) as he was being seen, on two occasions, trying to get close to the emir. However, the failed attempt did not make them any less of terrorists as they victimise the emir by coming out to say they (terrorists) did it. Another example is as shown in the following excerpt:

Excerpt K:

> A simple daily routine turned bloody yesterday at a school in Yobe Sate. No fewer than 47 pupils died and 79 were injured when a suicide bomber struck as pupils and teachers gathered for prayers before classes at the Government Science Technical School, Potiskum.
>
> The incident happened exactly a week after 30 people were killed by another bomber that hit a Shiite procession in the town.
>
> It was not immediately clear how the suicide bomber found his way into the school, which is predominantly for boys in the 13 to 18 years bracket.
>
> Some accounts said the **bomber may have disguised as one of the pupils** (Appendix 42: *The Nation*, Tuesday, November 11, 2014).

The words, in bold in the above Appendix 42, also buttress the hide-and-hit-game the terrorists engage in during operations. The bomber, who may be more than the age bracket of the pupils, is seen to have made his way into the school; though that still remains unclear to the members of the school community how he made entrance into the school premises without you being noticed (as shown in the report). Another report that engages in the disguise method is the Appendix 51 where Boko Haram members are reported to have disguised themselves as women. See the excerpt below:

Excerpt L:

> The military has continued the bombardment of Boko Haram strongholds in Sambisa Forest, Bama and Gwoza communities.
>
> This is coming at a time **scores of Boko Haram militants disguised as women** have been arrested in the search operation being conducted in communities recaptured from insurgents.
>
> …Revealing the arrest of disguised terrorists, Major General Chris Olukolade, director of Defence Information, in a statement, said the military had established a cordon on Baga and embarked on the search of houses to fish out insurgents, who were hiding after being dislodged (Appendix 51: *Daily Sun*, Tuesday, February 24, 2015).

The deception of the terrorists is unraveled by a house to house operation. The insurgents have again taken hold of the society's belief of the woman`s behaviour and have used it in their favour. It should be noted that, while the society sees the woman as a harmless human being, the terrorists have utilised this to perpetrate terror. The section below looks at the efforts reporters and the government need to put in place in the process of reporting Boko Haram terror activities.

4.4. Postures in describing government efforts in the reports on Boko Haram Activities

The reporters presented events in the reports in two ways: that which the government does to ameliorate the situation and it seems not enough and that which the members of the public do to help fight against or worsen terror acts, and that which the reporters do. This section is divided into two segments as stated and discussed below:

4.4.1. Efforts by government in the fight against terrorism

The efforts by government and its security agencies are recorded in the reports. This is because, while most reports depict government efforts as not being enough, others also show these efforts as being truncated by members of the public. The following reports exemplify this notion:

(a) Reports that depict government's efforts as not doing enough

This aspect presents reports that represent government and its agencies as helpless and unprotecting. The following texts describe the kryptonite of the security agents:

Excerpt M:

Boko Haram snipers kill 3 policemen (headline)

"They were on a motorcycle. The inspector was riding and the corporal was backed on the motorbike. As they were moving, **unknown to them, two motorcyclists were trailing them from behind. They came very close to them, opened fire and killed them. They shot them from behind at the back of their neck**", Abdul told newsmen. (Appendix 1, *Daily Trust*; Friday, August 27, 2010)

Suicide bomber kills 6 soldiers in Yobe: we did it, Boko Haram says, ex-commissioner shot dead (headline)

Yobe State Police Commissioner Mr Patrick Egbuniwe confirmed the incident, saying **two military patrol vehicles suspected a CRV jeep and trailed the speeding driver, not knowing that the vehicle was loaded with explosives**

"As they stopped him, the EIDs [sic] detonated and killed six soldiers and injured one soldier and a civilian", he said (para.6, Appendix 11: *Daily Trust*, Monday, August 6, 2012)

If the efforts by government and its security agencies are seen as being overwhelmed by the insurgents' tactics, then the public will lose faith in the government's ability to protect them. The excerpts in M and N above show an Achilles' heel of the security agents. Excerpt N (Appendix 11) quotes the Yobe State Police commissioner, Mr. Patrick Egbuniwe, as saying the military had suspected the CRV jeep and trailed it. But the consequences of victimising the security agents portray some level of carelessness; as suspicious actions are to be approached with absolute care. But in the report, the security agents, who had earlier suspected the jeep, have become a prey to the insurgents' antics.

Ignorance is not an excuse in law. The fact that the soldiers are unaware of the composition of the jeep is enough reason to be alert and steer clear of the vehicle. The report depicts the inefficiency of the Nigerian military as it states: "two military patrol vehicles…trailed the speeding driver, **not knowing** that the vehicle was loaded with explosives". The implication is that if the military is naïve about the workings of the insurgents, then on whose mercies are the

members of the public? Other examples are: "**Suicide bomber kills 6 soldiers in Yobe**" (Appendix 11), "**Bomb targets FRSC men, injure four in Kano**" (Appendix 16), **DPO killed as gunmen target emir's palace**" (Appendix 18), "**Gunmen kill 7 policemen in Adamawa**" (Appendix 27), "**18 soldiers, 15 policemen killed in Yobe**" (Appendix 32), "**Gunmen Kill Monarch, Brother In Bauchi**" (Appendix 33), "**Shekau: I am not dead**" (Appendix 38), The following excerpt also exemplifies this naivety by government agents:

Excerpt O:

Gunmen kill 7 cops in Jigawa (headline)

Suspected insurgents have shot dead seven policemen and a civilian in a **raid** on a town in Jigawa state.

The attackers **stormed** Gwaram, south of the state capital, Dutse, at about 1am Wednesday and **operated for three hours.**

They first **attacked** the divisional police station where **they killed the policemen and burnt down the station.**

Next they **raided** a branch of the Unity Bank, set it ablaze and killed a civilian guard.

They later **raced** to the Upper Sharia court and set it ablaze (Appendix 28: *Daily Trust*, Thursday, April 10, 2014).

The words written in bold depict a beleaguered situation of the security men who are supposed to be impenetrable yet becoming vulnerable to the activities of Boko Haram. From the headline, the reporters try to represent this defenselessness by portraying only the cops that are victims "**Gunmen kill 7 cops in Jigawa**" (Appendix 28) and suppressing the civilian who is also attacked at the Unity Bank (para.4 of same report). The word **raid** is used here again to indicate invasion. The choice of the word **stormed** also describes an invulnerable becoming susceptible showing a people who are overwhelmed by the event. To further buttress the weaknesses of the policemen, the duration of time in which the incident took place is shown here in hours; within which no help was rendered from other police stations nearby or within the same city.

To further worsen the **Achilles' heel** of those in power, Appendix 35 represents the terrorists as intimidating as the emirs are not spared. The headline uses the verb *flee* to describe the powerlessness of 'the in charge': "7 emirs flee palaces in Borno, Yobe". To flee the palace is a symbolic representation of relinquishing the crown and also depicts government as not being able to protect the monarchs; as it is the duty of the government to give adequate security to royalty and/or monarchs. The palace is metonymically related to power, authority, ruler-ship and/or governance. The fact that the emirs ran away shows the overwhelming power of the terrorists. The *Leadership* (Appendix 12), also portrays the strength of the terrorists who overpower some members of the vigilante group who met their waterloo on their way back from early hours` prayers: "How Gunmen Killed 24 In Kaduna – Emir". The following section focuses on the government's efforts as being interfered with by members of the community in which the attack takes place.

(b) Government's effort as being sabotaged

Here, reports that depict disruption from either members of the society or the security agents themselves are discussed. The implication of this is to show that reports are not only exposing in terms of explaining and arguing how terror incidents occur but also to see the way these events can be avoided in the future:

Excerpt P:

> Shortly after the incident, **sympathizers and worshippers at the scene were asked to leave the place to allow security operatives made up of police and army do their work after cordoning all routes leading the area but the move was resisted.**
> **Mob refused to leave which led to a peaceful protest against a soldier who shot in the air to disperse the crowd.** It took the intervention of some elders of the emirate council to calm frayed nerves (paras17 and 18, Appendix 10: *Weekly Trust*, Saturday, August 4, 2012).

The efforts by the security operatives were truncated when the sympathisers and worshippers refused to leave the scene for the security agents to do their work. The report states that the mob resisted the operatives which results to one of the soldiers using arms to scare or intimidate the mob, and this leads to a protest which was uncalled for.

4.4.2. Attempts by terror news reporters in the fight against terrorism

In an attempt to avoid sympathising with Boko Haram, some reports represent the terrorists in their crude form as depicted in the excerpt below:

Excerpt Q:

> Boko Haram **(Western education is a sin)** was back in the news yesterday
>
> But it is not to hurl bombs and fire bullets; **the controversial sect** was holding out an olive branch to government. It announced a ceasefire
>
> The sect said it was to allow for dialogue with government to ensure lasting peace. The government said last night that it was studying the situation (Appendix 19: *The Nation*, Tuesday, January 29, 2013).

The sect said it was to allow for dialogue with government to ensure lasting peace. The government said last night that it was studying the situation (Appendix 19: *The Nation*, Tuesday, January 29, 2013).

This report from *The Nation* newspaper presents a neutral position unlike the *Daily Trust* that rather uses aliases of the sect as depicted in Appendix 9 below:

Excerpt R:

> It was indeed a war between members of the **Jama'atu Ahlis Sunnati Lidda'awati Wal Jihad, also known as Boko Haram** and the operatives of the Joint Task Force (JTF). These people, including women and children were caught at the crossroad while the violence ensued even as a 24-hour curfew was slammed on the town which also lasted for the next 48-hours.... (Appendix 9).
>
> Finally, anyone of you that assists them, will receive the same punishment like them, message from the warriors of **Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad** (Appendix 3)

The way in which the *Daily Trust* depicts Boko Haram, from the reports above, brings to bear an appeal to emotion that triggers something in the reader other than seeing the sect as evil doers; as the alias does not describe them as terrorists but as a movement instead. The ideological implication of the use of "**Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad**" and "**Western education is a sin**" has complex inferences. This is because, on the one hand, the

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use of the alias "**Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad"** helps to justify the action of the sect which somehow appeals to some section of the public that sympathises with them. On the other hand, interpreting the name Boko Haram in English sends a negative signal which appeals to the neutral section of the readership; which is what *The Nation* portrays.

The Nation, however, does not hide their feeling about the sect and so instead of using the alias, the newspaper report uses the English version of the name Boko Haram which actually translates "western education is a taboo". Other examples marked in bold are depicted in: "**How** Gunmen Killed 24 In Kaduna − Emir" (Appendix 12), **How** Gunmen Killed 3 Korean Doctors in Yobe – Witnesses (Appendix 20), and so on. The use of *How* adverbially downplays the import of the action, *killed*. The reporters use *how* to minimise the semantic value of the act of killing and thereby activates the manner of the action.

4.5. Summary of the chapter

Although the global style of news reports has a major role to play in readers' news processing, the local style much more contributes to the meaning implication of the news on Boko Haram terrorist activities. It is earlier noted that newspaper reporters have a particular style or structure in representing news items; however, each newspaper has its own in-house-style which also portrays their media ideology and/or ethos. The study has also pointed out that the media helps to form people's perception about events and issues in society. Thus, newspaper media performs the role of producing behaviour and attitudes in people. From the analysis of news reports, the study has shown that the newspapers play a role in the construction of views on the subject of terrorism; either by marginalising some or misconstruing others.

Since terrorism resurfaced and terrorists regrouped in Nigeria, the media has reacted to terror news in some ways that evoke some feeling of insecurity in the reader. From the narrative style of the reports used here, it is obvious that the terror attacks are a high profiled war, with highly classified and sophisticated operational methods, hence cannot be seen as a-small-scale-war.

Terrorism, in recent times, has destroyed more lives than an "actual" war. Thus, from the reports analysed in this study, there are representations that terror is a social reenactment; reporters' foci have proven here to be true, word placement depicted in foregrounding of the Actor which delineates saliency, the female terrorists are framed in a way that reveals gender

doings and inequality in a patriarchal system which describes the female terrorist as being out-of-touch-with-reality. There are also general ideas that portray fear, death, anxiety, destruction and loss of properties, aggression and violence, conflict, shock, displacement and insecurity. The reports analysed are news items presented in explanatory and/or argumentative-expository styles.

Aristotelian theory of Rhetoric and Hallidayan Systemic Functional Linguistics have been applied here to investigate the discursivity of texts, social interaction and context to determine the persuasive relationship between language and power, ideology and gender; examining how dominant structures oppress the less powerful and how terrorists are represented in the reports. SFL has been used to complement the theory of rhetoric in areas that require linguistic description as in the use of transitivity to analyse linguistic components of the reports.

CHAPTER FIVE

PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS ON THE NONVERBAL RHETORICAL REPRESENTATIONS OF THE IMAGES OF BOKO HARAM TERROR INCIDENTS IN THE REPORTS

5.1. Introduction

Analysis of the press photographs that accompany news items in the newspapers selected for this study is germane. The study is a multimodal investigation of media language and thus, this chapter discusses the visual-images in the newspaper reports with a focus on the visual rhetoric in the representation of terror incidents. Even though the study is on the representations, what Halliday (1985) calls ideational, of the reports, a consideration of other aspects: textual, interpersonal, including Harrison's (2003) categorisations: narratives, conceptual, action, reactional, classificatory, analytical, and symbolic functions are also vital aspects for the analyses of texts.

The representation of the photographs of attacks and the victims of terror on Nigerian newspaper pages is a significant aspect for scholarly investigation. The visual dimension of terror incidents is represented in photographs. This section selects and analyses 21 images of terror scenes from the newspapers sampled for this study. The motivation for the selection of the images of the newspaper is based on their persuasive value and overall rhetorical signification. The sections are divided based on the two rhetorical dimensions of the image: meaning operation and visual structure – action-based images.

5.2. Meaning operations in the representation of terror images in the reports

In reading an image, Kress and van Leeuwen (1996) and Harrison (2003) suggest that the analyst should be able to answer these questions: (i) Who are the represented participants (RPs) of the image? and (ii) What is the image about? To answer the above important questions, this study deploys Harrison's (2003) representation category which interrogates the structure and processes of the image.

5.2.1. Representations and rhetoric of the images in the reports

5.2.1.1. Persuasive elements in the visual-images used in the reports

One of the driving forces in terrorism is the destruction of lives and properties. This is because, for the terrorist organisation, attacks must be impactful − the reason suicide bombers or explosives are usually targeted at crowded areas – places where people cluster: market places, places of worship (churches and mosques), schools, motor parks, and any location that attracts a gathering of humans or human activities.

Terrorism is socially constructed; and as a societal problem, there are tendencies for the enactment or production of power struggles, display of aggression and violence, dominance, intimidation and gender framing. The images presented, analysed and discussed depict mayhem caused by terrorist attacks in different places to include schools, motor parks, parking lots, government establishments, and so on. The following image, shows an attack in a school:

Plate 5.1 (Appendix 36): **Image showing attack in school**

Identifier: *Daily Trust*, Thursday, September 18, 2014

The image in plate 5.1 has a chaotic connotation which signifies an action (a repercussion) of a bomb blast in the scene of attack described in the report as a classroom in a College of Education, Kano. At the ideational (conceptual) level of the image, the vectors represented indicate a total disorder and destruction. The textual is captured in the bold caption over the image that reads: "Lecturer, infant, 13 students killed". This confirms to the reader that the

attack did not only destroy the classroom and the properties in it (ideational), but also provides a relay that humans were involved too. Even though one cannot spot the dead bodies from the image, the report explains further as depicted in the caption. The image is less offensive, considering the angle by which it was shot. It is cropped to conceal other elements that may be offensive like the human participants mentioned on the caption. Analytical representation of the image indicates a foregrounding of the classroom destruction and a backgrounding or clampdown of the human victims. This may have ideological and psychological implications, such that there is no social interaction or (reactional/interpersonal) contact between the visual elements and the audience; as the image evokes less negative emotional response in the audience.

However, going by the level of destruction, one is quick to believe that lives may have been affected. The denotative meaning of the RPs in the image are interpreted to be non-human relics of a classroom − destroyed school desks, classroom roof and so on. The image persuades the reader in the way the eyes are drawn to the visual texts; as the mayhem is captured by the dangling/suspended roof sheets, shattered students' desks and bits and pieces of destroyed classroom properties; that one may identify as basically the makeup of the class. At the level of the representation, the image does not indicate whether the human victims, such as described on the headline, are underneath the heap of the destruction. Obscuring the graphic portion on the human victims fulfils the moderation and restraint rule (Ojebuyi and Salawu, 2018). The following image also portrays destruction; showing a terror scene of an armoured vehicle that is set ablaze:

Plate 5.2 (Appendix 50): **Armoured vehicle set ablaze.**

Identifier: *The Nation*, Thursday, February 19, 2015

The image, at the ideational or conceptual level, portrays the seriousness of terrorism and that of the insurgents who are at real war with the government as depicted in a flamed amoured tank. The iconic (reactional) representation of the image suggests an Achilles' heel situation; a waterloo, or the expression, "the hunter has become the hunted"; a symbolic representation of the powerful – Boko Haram being rendered powerless by an opposing power – the government, characterised in the fire attack on the amoured tank allegedly belonging to the terrorist group. Plate 5.2, like 5.1 above, portrays the war related theme of insurgency iconically represented in the destruction of war equipment. The image depicts the Nigerian military as the victor this time; as the side headline reads: "Troops kill 300 Boko Haram insurgents, says DHQ". Like Barthes' (1964) position in his "Rhetoric of the image", the linguistic items that accompany images add to their meaning by functioning in two ways: as an anchorage and as a relay; these two functions make the meaning of an image clearer.

The image under attack in Plate 5.2 is a war symbol connotatively representing military or war might. The image being an armoured vehicle originally showcases war strength. However, the attack on it is ironic which portrays a representation of defeat instead. *The Nation* uses this to showcase the successes the Nigeria military has recorded on the fight against terrorism, during the Jonathan's administration. The fact that the military apprehended and attacked the terrorists is a plus that the *Daily Trust* did not report. In chapter 2, table 2.1, this study has pointed out that the *Daily Trust* records the highest reports on content categories in terrorism yet on this particular feat recorded by the military, the *Daily Trust* did not see a reason to applaud the military for their fight against terrorist activities. This can be assumed that the reports in the *Daily Trust* are largely influenced by some ethno-religious and sociopolitical ideologies that both the reporters and the newspaper generally assume.

To further buttress the victory of the military, the image foregrounds elements such as the burning armoured vehicle, three men sitting in stretched leg positions, paraded as Boko Haram members and ammunitions that the report claims belong to the captured Boko Haram men. At the interactional or reactional level, the image evokes a positive emotion on the audience that is being terrorised, and a negative emotion on the terrorists who are represented here as the victims in the report. The report creates rhetoric that suggests a sense of security rather than panic in the minds of the audience.

On the other hand, this study also questions the credibility and/or authenticity of the image being attacked as belonging to the terrorists, or the people kneeling down as being "real" members of the sect, or the ammunitions that are claimed to have been seized by the Nigeria troops. This is because there is no social distance or interaction between the images (the burning tank and the human terrorist actors) and the audience. The claim on the report raises some doubts in that any image showing an armoured tank on fire could be imported in the report to make the public think that the government and its security agencies are making efforts to curb terrorism; or the men kneeling and paraded as Boko Haram members could be some actors and/or criminals other than Boko Haram used by the government to manipulate and persuade the public to see their (government's) effort on the fight against terrorism. This could be a Machiavellian theory employed by the government to manipulate the public in order for them (government) to gain supremacy and authority.

Machiavellianism is a philosophical theory used in modern psychology as one of the dark triad personalities which is characterised by a duplicitous interpersonal style. It is the employment of cunning and duplicity in general conduct or statecraft; a cynical disregard for morality, always seeking personal gain. It is a political maneuver or double-dealing used by one against another, in this case, the government against the public; as a way to manipulate the people's behaviour and/or attitude. There is a credibility question in the reportage of this kind. The assumption is based on the fact that one wonders how Boko Haram can gain access to a heavy military weapon of this sort without the government or those who secure the Nigerian borders detecting at the point of transportation.

More so, there are no vectors (social distance) or shared background elements that indicate the weapon as being owned by the sect, as it is reported. It should be noted that the vector the image presents is aflame amoured vehicle which is without a label or write-up to show to whom it belongs. Also, the alleged arrested Boko Haram fighters do not have any mark of identification on them to show that they are members of the terrorist group. What if the amoured tank actually belongs to the military? This might just be a political rhetoric of the government to protect their interest against the public who would have labeled the government operatives as weak. The implication of this is that *The Nation* may be assuming the role of a **guard dog** rather than the **watchdog** if the assumption is right.

Without reading through the linguistic message (relay and anchorage), looking at the image from the angle Barthes (1964) calls the "first degree intelligibility", one could think that the attack was on the military not Boko Haram; as one is quick to assume that the amoured vehicle belongs to the military. Thus, reading unimodal images can result in multiple interpretations which may or may not be directly describing the situation around the images. The application of the linguistic signs adds to the understanding of the image in some way. It is on this premise that this study posits that even though some of these images are meaning-sufficient, however, the accompaniment of the linguistic items narrows ambiguity and/or reduces pensiveness. For instance, the linguistic message of the aflame amoured vehicle has a dual function; the anchorage function which helps the reader to focus on one of the meanings − the amoured tank belongs to Boko Haram; and also has a relay function since the image is prone to multiple interpretations such as: no identification to show that the armoured vehicle belongs to the terrorists. Using these two functions makes the image persuasive and meaningful. The following image shares the same visual rhetoric as the Plates 5.1 and 5.2 above:
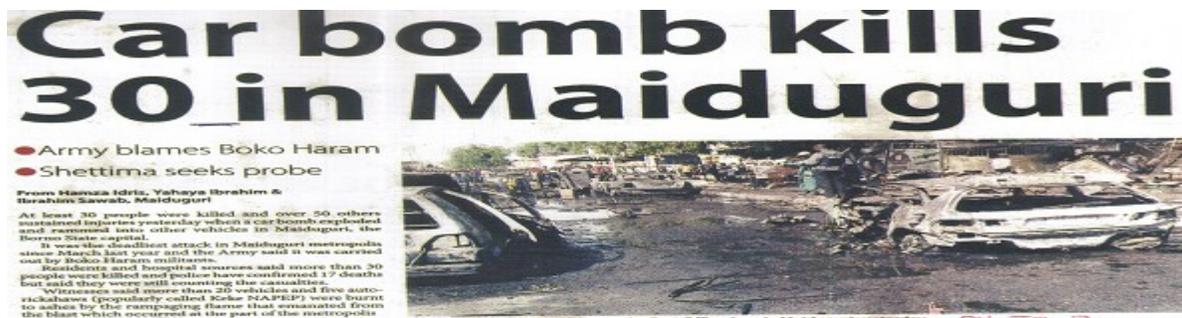
Car bomb kills 30 in Maiduguri

● Army blames Boko Haram
● Shettima seeks probe

From Hamza Idris, Yahaya Ibrahim & Ibrahim Sawab, Maiduguri

At least 30 people were killed and over 50 others sustained injuries yesterday when a car bomb exploded and rammed into other vehicles in Maiduguri, the Borno State capital.

It was the deadliest attack in Maiduguri metropolis since March last year and the Army said it was carried out by Boko Haram militants.

Residents and hospital sources said more than 30 people were killed and police have confirmed 17 deaths but said they were still counting the casualties.

Witnesses said more than 20 vehicles and five auto-rickshaws (popularly called Keke NAPEP) were burnt to ashes by the rampaging flame that emanated from the blast which occurred at the part of the metropolis

Plate 5.3 (Appendix 22): **Image showing relics of cars after a bomb attack**

Identifier: *Daily Trust*, Wednesday, January 15, 2014

The image ideational level indicates a scene of a bomb blast at the Post Office area in Maiduguri. The photographer's goal is to capture the scene and tell the story about the attack with no direct intention of making the image readable. The RPs are captured with an extreme long shot and frontal camera angles. The image represents an attack but the angle at which the photographer takes the image makes the image quite clumsy with little or no intention of

making it quite readable. In terms of a denotative message, one can see the security agents, maybe trying to analyse the situation, the relics of the vehicles, about three captured by the lens, and maybe further away, left, by the view of the reader, are the vestiges of the tricycles (Keke NAPEP) which the report says are part of the destroyed properties (the image's represented participants).

The photograph is quite inadequate for analysis as the vectors are not so clearly connoted beyond its principal or literal meaning; although the linguistic message has also helped in adding insights to what the image is about and the properties destroyed by the use of the relay function. The linguistic message here functions as a relay which adds meaning by working together with the image to convey an intended meaning or by providing additional information not seen on the body of the image by the audience. The message of the image is non-coded; this bolter the myth that portrays photographs as pure and natural which connect or represent the past in the here-and-now. The image makes the report persuasive enough to tell the story about the terror incident; as sensational and negative emotions are evoked in the audience. The image in Plate 5.4 below also portrays destruction of properties:

Plate 5.4 (Appendix 48): **Images showing a wrecked site of bomb attack**

Identifier: *Saturday Sun*, February 14, 2015

From the viewer's perspective (social distance), the image portrays a massive destruction resulting from an explosion as properties are represented as ruins; prominently foregrounded are clay pots; some shattered while others survived the attack. There are also roof sheets littered around, showing that these are relics of houses; whether residential or business areas. Other RPs or signifieds are members of the community checking out the scene of the attack. Their

movement and actions suggest that the human vectors are claiming the remains of what is damaged and others are going through the scene to see the level of destruction.

The image "actively" depicts and cultivates the scene as an attack on a cluster area which the study has earlier buttressed. The scene denotatively represents a business area, maybe a market. Looking at the posture of the third man in white dressing, left by the reader's view, standing back to back of the man in purple shirt, one would connotatively imply that the man is crying, displaying emotions of perplexity, frustration, bewilderment and/or wonderment for the loss, either of the human victims (not foregrounded or represented in the image) or properties (foregrounded in the image). He lifts a piece of white material towards his face, pointing directly to the eyes; the meaning operation could be he is wiping away the tears from his eyes or sweat from off his face. However, the most likely implication of the action on his face would be a display of emotion which is a typical part of the event at terror scenes.

The image presents a reduced negative posture as the camera shot covers a wide range of the ruins without foregrounding a particular element, apart from the viewers at the scene. This is a euphemistic representation which ideologically implies an ethical moderation and restraint in the projection of the sensational; the implication is to reduce negative emotional responses from the audience. The foregrounded man, with face down, is seen as trying to pick out stuff that survived the destruction. There is a movement of others towards him (the pick-up man faced down) which connotatively suggests that the scene is not limited to the space captured on the shot as there may be more to this. The following image also shows a car wreck caused by bomb blast terrorism.

Plate 5.5 (Appendix 29): **Image of a wrecked car affected by terror attack**

Identifier: *Daily Trust*, Friday, May 2, 2014

The key visual signifier in the image is a relic of a car; without the relay of the caption, one would probably say it was burnt down by an ordinary fire set on it or by an explosion. The dark background shows a number of unidentified onlookers, indicating an interpretative path of the argument that persuades the reader/viewer that something is wrong or something is the case. But it does not provide the reader/viewer with enough pieces of analytical evidence as to what/who is wrong. The image shows a wrecked car but the claim that 12 humans are killed in the wreck is not adequately represented. The implication of omitting the human victims might be assumed to be that the *Daily Trust* does not intend to empower the terrorists by massaging their ego. This is also strategically calculated to reduce negative emotional responses from the audience.

Darkness is an iconic representation of a particular time of the day, which is night. The dark background depicts that the photograph was taken at night; metaphorically symbolising a time when evil prevails or is perpetrated. Darkness connotes evil, danger, fear, and so on which is in opposition with light, connotatively represented as day – safety, purity, innocence, and so on. The RPs in the image, though quite persuasive to tell the story that there was a terror attack, have a reduce negative emotional response, with moderation and restraint. Plate 5.6 below also portrays destruction caused by terrorist attack:

Plate 5.6 (Appendix 17): **Image of wrecked tricycle affected by bomb**

Identifier: *Daily Trust*, Wednesday, December 5, 2012

Without the relay of the linguistic message, one is tempted to say that the image depicts an attack in a car park or motor park as the case maybe. However, the report, using linguistic signs, explains that the images are relics of tricycles (Keke NAPEP) where the attack occurred; not a car park but bus stop at Baga in Maiduguri. The images of a trailer, a white loaded car and other tricycles at the background of the wrecked ones suggest that the scene is a busy place that attracts human beings or some activities that human beings are involved in; thus, describing it as a bus stop is persuasive enough to tell the attraction of the terrorists towards the scene of incident. The ambiguity of the visual code of the tricycles is narrowed by the relay which tells the story that they are destroyed by terrorists. The relay combined with the nonlinguistic items provides a bimodal dimension of the text which produces the rhetorical structure or the embedded meaning. The image below depicts confusion at the scene of a terror attack:

Plate 5.7 (Appendix 58): Image of vestiges after a bomb attack

Identifier: *Daily Trust*, Wednesday, July 8, 2015

The meaning operation and visual structure of the image are depicted in the second-degree victim − represented here as participants in a terror attack; properties such as clothes, shoes, caps (head gears), a building, a satellite dish, and other vectors of motion are shown in Plate 5.7. The chaotic theme is portrayed in the way vectors are scattered around. The implication is that there has been a violent display which may have resulted in the death of many.

The RPs are people who are gathered around the scene of incident probably trying to rescue victims or checking out things. The level of mayhem is depicted in the relics. For the loss of properties, it is obvious from the image that people's belongings are being destroyed; it is not shown whether there are human deaths recorded. However, the linguistic caption above the image explains that up to dozens of humans are killed and many injured. The elements represented in the image are adequate to persuade the reader/viewer that something is the case and that there has been a violent display at the scene which may have affected many people.

Plate 5.8 (Appendix 24): **Image show ruins of bomb blast**

Identifier: *Daily Trust*, Monday, March 3, 2014

The scene in Plate 5.8, like the Plates in 5.4, 5.7 above, describes a typical Nigerian situation where members of the community interfere with terror scenes. In the image in photo 5.8, children and adults of different ages and heights are gathered at the spot of attack, as some, like the little boy, foregrounded in front of the man in white-overall, displays some inquisitiveness; prying further by making a forward movement of the body to see what is in the ruins. Other people at the scene show some feeling of bewilderment depicted in their facial expression, some having their hands crossed over their chest region; like the man further away in yellow shirt with a black collar and blue jeans standing taller than others; though there is another man with similar description beside him. His posture connotes sympathy on the primary victims as well as bafflement on the level of destruction. A handful of them display a sympathetic feeling depicted in their expressions portrayed in their head movement, from the viewing side of the reader, most of the onlookers' gazes are rightward, towards the destruction; while a few others are either backing it which describes them as having looked and are walking away. The following segment also depicts pain and victimisation of human victims resulting from terrorist operations:
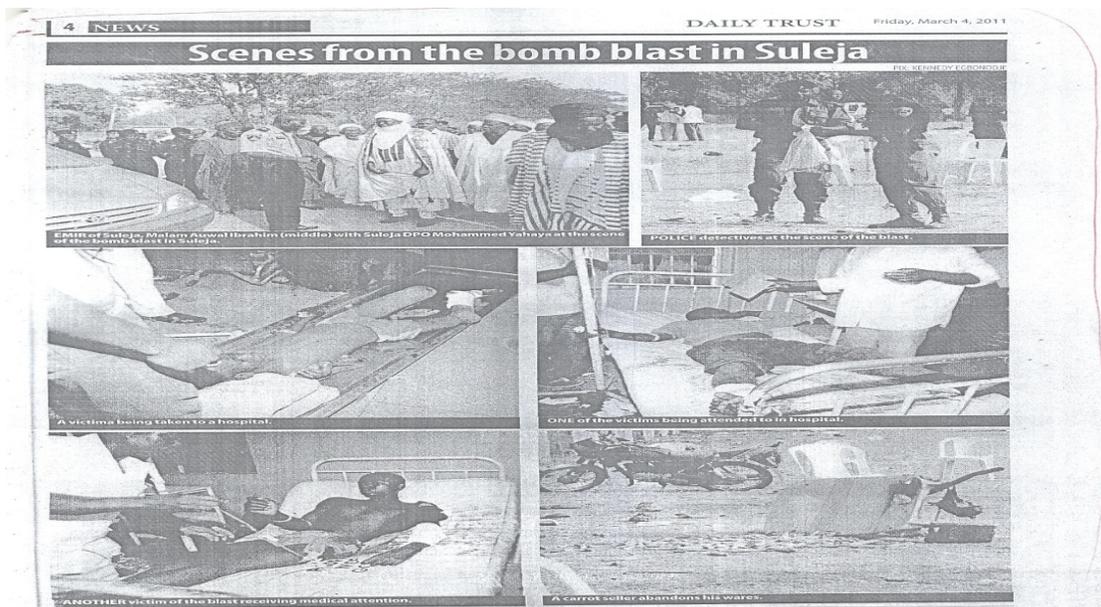
Plate 5.9 (Appendix 4): **Human victims receiving treatment in a hospital**

Identifier: *Daily Trust*, Friday, March 4, 2011

Victimisation in the reports is characterised by the level of devastation caused by terrorists as shown in the scenes of attack. The pains inflicted on victims who are being taken care of in different hospitals are also made evident by the expression on their faces, body posture, and other vectors that represent pain inflicting (injection) or pain abating (bandage, plaster, drips, and so on) items in the images of the reports. These appeal to readers/viewers in different ways; as some may be sympathetic, while others may not. It should be noted that one's emotional appeal is usually guided by their belief system.

For instance, some people, especially those who believe that Boko Haram represents a just movement, will feel that the victims in the images deserve the pain, and others, who see Boko Haram as a thorn in the flesh of Nigerians, may see the victims as innocents suffering what they do not bargain for and may empathise with them in their pain. There are yet others who may be indifferent to what is going on with the victims and may not mollify their pain or sympathise or otherwise with the victims.

However, the images of victims in pain used here are adequately persuasive and evoke negative emotional responses in the audience. Their signification is characterised by the victim's posture, facial expressions and other RPs such as the hospital equipment used on them, sympathisers by their bed sides, and so on. On the image above (Plate 5.9), there are horrifying RPs that suggest the level of damage and magnitude of victimisation. The RPs of the attack are denotatively portrayed as: "A bomb blast victim being attended to by a doctor at Suleja General Hospital [yesterday]" (front page), inside page "Scenes from the bomb blast in Suleja": the visit of the Emir of Suleja, "Police detectives at the scene of the blast", "A victim being taken to a hospital", "One of the victims being attended to in hospital", "Another victim of the blast receiving medical attention", and "A carrot seller abandons his wares". All these scenes have created a visual discourse universe which connotatively unravels the interpretative path of the image as confusion caused by an explosion on the street; mostly depicted in the level of victimisation as the wounded are being attended to in the hospital, and the carrot seller abandoning his wares.

The following image portrays another painful scenario caused by terrorism. At the level of representation, the editors are not moderate in their deployment of negative elements that may evoke negative responses. This is because in a bid to persuade the reader that human victims are involved, the editors did not apply caution and restraint in the use of visuals that depict pain:

Plate 5.10 (Appendix 4): **Image showing bomb blast victims**

Identifier: *Daily Trust*, Friday, March 4, 2011

The Plates 5.9 and 5.10 above are images of the same report that depict victims of insurgency who are receiving medical attention in the hospital. In Plate 5.9, there are "sympathisers"– onlookers at the scene. But the Plate 5.10 tells an on-receiving-treatment story about the victims of terror attack. There are vectors such as hospital beds, attendants – doctors, nurses, other hospital equipment, motorbike, wheel barrow, carrots and so on. The posture of the victim expresses the pain he is undergoing. Plate 5.11 below also portrays same visual structure of terrorism:

Photo 5.11 (Appendix 29 (inside): **Image showing victims of terror attack**

Identifier: *Daily Trust*, Friday, May 2, 2014

Suicide bomber kills 47 in boys school massacre
79 injured ▪ Yobe closes schools ▪ Jonathan vows to get killers ▪ U.S., U.K sad

"I found myself under the weight of another student, who fell over me. I'm certain he was dead. I was dazed and disorientated for a moment. When I realised what had happened, I managed to push the body on top of me and started running like everyone else. It was confusion all over... I saw many people on the ground. Hu-

Plate 5.12 (Appendix 42): **Image showing victims on hospital beds**

Identifier: *The Nation*, Tuesday, November 11, 2014

The scenes in Plates 5.11 and 5.12 depict survivors of attack. The images of the victims of terror in all the Plates discussed as victimisation also give the viewer the inkling into terror pain. The visuals are adequate in describing the sufferings of the victims. This is, therefore, impactful because the viewer could connect with victims on seeing the injuries inflected on them.

More so, the sorry state of Nigerian hospitals is depicted in the image in Plate 5.12 which shows the victims sharing a hospital bed. Thus, one begins to wonder whether it is not enough victimisation for the victims of terrorism to undergo a terror attack which brings pains and are without proper treatment. And, again these people are victimised by the inadequacy in health care facilities and service delivery, which makes their situation even worse. These ones (victims), this study sees as being doubly-victimised in the true sense of it. The following image in Plate 5.13 also depicts another sorry state caused by terrorism; showing a bloody attack occasioned by Boko Haram terrorist activities:

Plate 5.13 (Appendix 13): **Image showing a deserted house after an attack**

Identifier: *Daily Trust*, Monday, October 15, 2012

In Plate 5.13, the conceptual function of the image is pitiful. The image represents an incident of life loss; portrayed in the red liquids depicted as the blood of victims. The RP is a picture of a mosque which the report says gunmen stormed and killed worshippers. There are signs that iconically represent the RP as a place of worship; as it is customary of a mosque to have sleeping mats where the Islamic faithful sit to pray. There are water carriers which may be assumed as containers of water for the worshippers' ablution rites or that the water was brought there after the deadly incident to be used to wash off the blood stains.

The following Plate 5.14 portrays displacement which is one of the repercussions of terrorism. Shock and displacement are key signifiers in terror reports. Victims of insurgency are more often rendered homeless. The movement from their original homes to places of safety is what is explored here as displacement. The shock may not have been captured in the movement in the image; however, the tendency that the villagers are moving away is enough reason to claim that they are in shock as they were unprepared for the terror event. See the images in Plates 5.14 and 5.15 below:
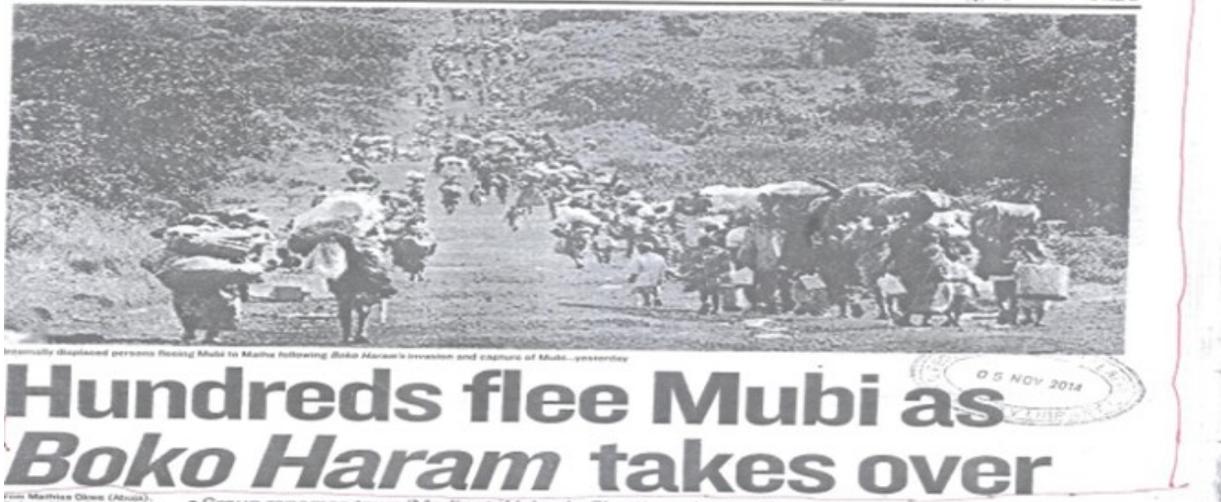
Plate 5.14 (Appendix 41): **Image showing displaced victims**

Identifier: *The Guardian*, Wednesday, November 5, 2014

The represented participants in the image are displaced villagers who are on the run; men, women, children and the old on the path to other communities. The RPs are denotatively portrayed as: Fleeing villagers with their families with non-human participants such as their personal effects carried on their heads, hands; trekking distance to flee to safety from their oppressors, the Boko Haram. The image shows people who are helpless, displaced and frustrated, depicted in the way the victims carry their belongings. At the level of representation of the image, no one can identify the number of males or females; as the image is shot from an extreme long frontal camera angle, where no particular element is foregrounded. One can, however, see that there are children among the displaced.

The Plate 5.15 is also analysed based on displacement. Tiredness and frustrations are depicted in the image as the women convert their luggage into seats; sitting in bafflement and the man looking afar off, backing the women and children, steering with hope for help. The scene is a river bank as canoes are represented. But what the image did not tell is whether the stranded victims sailed off from their displaced homes or in need of sailors to run off to the other side of the river.

Displacement is one of the predominant themes in terror incidents. The fear of death drives survivors far away from the place of attack. This is depicted in the migration of victims fleeing

from Mubi, in Adamawa to their neighbouring towns. The excerpt below explains the migration in linguistic terms:

Excerpt S:

PEACE is far from returning to the war-wrecked community of Mubi, contrary to official claims that the military has routed Boko Haram in the area. Indeed, crises-weary residents of the Adamawa town fled in their hundreds to neighbouring communities to seek refuge yesterday. (Appendix 41).

The excerpt above shows the displacement of Boko Haram victims from their places of residence to find refuge in communities close by. Part of what influences displacement of victims of terrorism is the high figures of deaths which have been recorded since the emergence of Boko Haram terrorism. See the image below:

Plate 5.15 (Appendix 49): **Image showing displaced and helpless victims**

Identifier: *Daily Trust*, Monday, February 16, 2015

The following image depicts a woman with her child who survived an attack. Even though the woman and her child are survivors of terrorist attack, they are also victimised by the oppressive element of terrorism. Perhaps, the burnt house at the background (as shown in the image) is their home; this renders them homeless. The woman together with her child seen on the image depicts a hopeless situation; the burnt house is a symbolic representation of homelessness and

hopelessness as the woman looks stranded. The theme of displacement is also depicted in Plate 5.16 below:

Plate 5.16 (Appendix 25): **Image showing destroyed homes**

Identifier: *The Nation*, Wednesday, March 5, 2014

To further illustrate this, the report in Plate 5.17 (Appendix 34) uses visuals to represent an occupation of the terrorists, where the map of Nigeria is drawn, significantly foregrounding the places such as Buni Yadi in Yobe State and Gwoza in Borno, that are being taken over by the terrorists, while the military stands in the middle retaking Damboa which is a boundary between both states. See the image below:
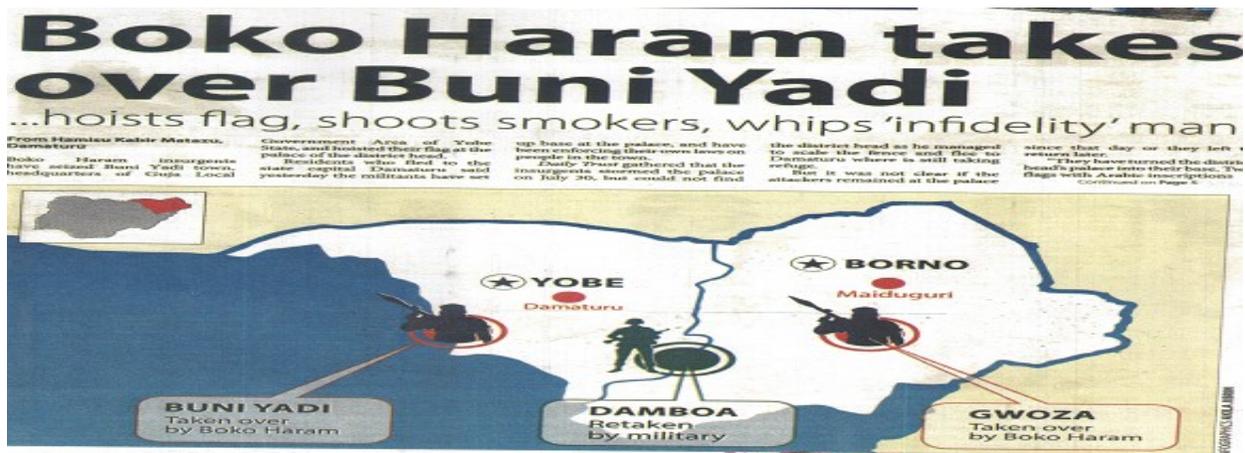

Plate 5.17 (Appendix 34): **A map showing places of Boko Haram occupation**

Identifier: *Daily Trust*, Thursday, August 21, 2014

Unlike other images discussed in this chapter, this image in Plate 5.17 is a replica of the Nigerian enclave showing the geographical location of the places under attack by Boko Haram. The image is not a direct analogical representation of the scenes of attack but a map which imitates the locations of the attack. The representation of Boko Haram and the military is also imitated with icons similar or approximated to the real objects; using icons of armed men to symbolise both parties. But the difference is shown in the weapons they possess; as the military is made to hold guns while the terrorists are seen holding arrows.

In most of the reports, Boko Haram has enjoyed attention on their activities. In Plate 5.17, a carto-semiotic analysis of the map depicts the idea that the terrorists have occupied the territories – Buni Yadi and Gwoza. The use of the map is to create in the reader a picture of the places invaded by the terrorists which adequately persuades and appeals to the reader in different ways. The cartographic implication of the map is in consonance with the headline and the report generally. The reason for employing visuals of the locations where the insurgents have occupied or taken-over is to give the reader an idea of the places of conflict. Again, the headline has aided in the understanding of the news text.

The following image in Plate 5.18 shows victims of attack who are dead and are covered up with white material in preparation for burial. The image is horrifying; and the reader's emotion is negatively appealed to by the use of the persuasive elements such as the white cloth which connotatively depicts innocence of the victims, the red blood stains which portrays them as powerless and lifeless subjects; wounded by inflicting pain. Blood symbolises life and its representation, as being spilled in the image, depicts life being forced out of its owner; that is a forceful taking of life, as the victims did not willingly surrender to death. See the image below:

Plate 5.18 (Appendix 12): **Image showing dead bodies of victims**

Identifier: *Leadership*, Monday, October 15, 2012

The image portrays the people in the Plate 5.18 above as dead; as the subjects (RPs) are laid horizontally, covered all over. From the viewer's perspective, it is easy to think that those in the image are logs of wood or something other than humans. The connoted image is symbolic of lifelessness in the sense that living humans should not be tied up in a motionless way, except they are portrayed as sleeping but not tied up. The wrapped bodies appeal to the viewer in a way that arouses sympathy or pity (negative emotional response). The focal point of the image is the blood stains which tell the story that the subjects were once living humans who are now made lifeless.

The denoted image does not show the gender composition or ages of the victims; although the body of the text explains that the victims are members of the vigilante of Dogo Dawa in Kaduna State who were murdered on their way from early hour's prayers. This may give the inkling that the victims were males, young and strong; those who are able to defend the people. More so, a witness has said: "Eight people were instantly killed inside the mosques during the early morning prayers, while six members of the vigilante group including its leader, Ahmed Aliyu Makama, and his son were also killed" (Appendix 12, para.8). The image portrays an Achilles' heel of security agents which has been discussed extensively in chapter 4 of the study.

5.2.1.2. Action and analytical elements in the images

Some images are full of action vectors which adequately represent the activities in the reports. In the following images in Plates 5.19, 5.20 and 5.21, discussed as comprising action and analytical elements, there are vectors of outrage showcased in different ways by the Nigeria military, the civilian Joint Task Force (JTF) and the opposing forces, the Boko Haram.

Plate 5.19 (Appendix 26): **Image showing military`s displayed action**

Identifier: *Daily Trust*, Friday, March 7, 2014

As part of the war against terrorism, the image in Plate 5.19 above showcases military prowess. The image does not represent the stated headline: "Boko Haram attacks Mafa again" (Appendix 26). In the image, the attack is not portrayed as the caption has stated. The image, therefore, is a form of metaphor which tells the public that something is being done even as Boko Haram attacks Mafa. From the image, one cannot see the troops fighting anyone; however, what is seen is the war equipment which the report claims is undergoing maintenance. The meaning operation and the visual structure of this war equipment on the newspaper page (even as the opponent intensifies the game) is to show the public that government is making effort to win the war against terrorism. The function of this type of war technique is to appeal to and persuade the audience in some way that makes them feel secure. Thus, the image evokes some sense of security on the general public.

Another meaning operation in the visual image one could see as being a motivation to the inclusion of the image on the newspaper stems from the fact that a retired General, Muhammadu Buhari has made a case that the "Federal Government needed to take decisive action [to end the killings], and not keep up the rhetoric" (Appendix 26, para.1). Thus, by

responding to the General's statement, the military through the newspaper media showcases their dexterity of telling the public that something is being done or that decisive steps are being taken to end the killings.

This is, therefore, a way of debunking the General's claim that the government is only given to falsehood. The visual rhetoric in the image is interpreted as a display of capacity, gallantry, courage and/or heroism which the military should have been known for, while the opponent tries to say otherwise. The visual trope in the image is a reecho and an amplification of the purported war against terror of the Federal Government; as the image bolters the rhetorical effect of the statement "…Troops clear insurgent's camps" beneath the image. The following image in Plate 5.20 tells the story of power struggle as Shekau, the leader of Boko Haram, is seen wearing a military uniform. This proves the sect's ideological thinking of seeing themselves as warriors.

Plate 5.20 (Appendix 38): **Image showing Shekau in military uniform**

Identifier: *The Nation*, Friday, October 3, 2014

Shekau's military costume is symbolic of the war context in which the terrorists are engaged in. The appearance symbolises *wardom* or a warring situation. His aggressive nature is manifested in his comment that showcases boast, "I am not dead". The image shows a hoisted flag which means a conquest or capture of the territory in some ways.

The chief Boko Haram ideologue, Shekau, was claimed to have been killed by the military. Through the media, the insurgents got to know the alleged death of Shekau. To correct the impression that he was killed by the military, Shekau comes out in a video boasting: "I am not dead"; a statement that exhibits egoism – deflating the propaganda of the Nigeria military. The

RPs of the image are a flag of the "Islamic state", a truck and his militias, with guns, whose faces are not revealed. For not veiling, Shekau connotatively wants to prove the point that he is the one and he is still alive; so that, his accusers will know. Thus, while his followers veiled up, the egoistic and fearless Shekau stands with face uncovered. The implication is to debunk the military's claim and to assure his followers that he is alive. The symbolism derived from this image is that of power relation and struggle, intimidation and conquest.

The RPs in the following image reveal conflict and tension. The people with the weapons backing the reader are not the insurgents, but the locals who are going for a reprisal attack on the perpetrators of terror:
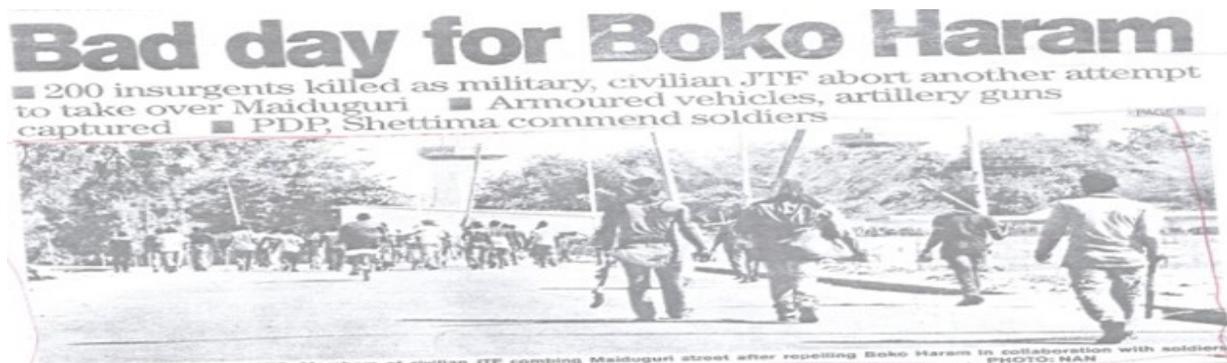
Plate 5.21 (Appendix 47): **Image showing armed men on reprisal attempt**

Identifier: *Daily Sun*, Monday, February 2, 2015

Plate 5.21 shows members of the community that are affected by insurgency going for a reprisal. The people, whose faces are not shown, are armed with weapons such as guns, sticks, machetes, motorcycles and so on. It is therefore, unclear as to the particular place the youths are headed. But the report has explained that the represented participants here are not Boko Haram members but youths of the community attempting a reprisal attack on the terrorists.

5.3. Discussion of findings in the chapter

In the images, there is a creation of a textual universe symbolic of terrorism. Terrorism related themes such as **deceit** (disguise), **insecurity** (victimisation, destruction, fear, death, pain,

displacement, shock) and **power relations** (aggression, violence, conflict) are depicted in the visual elements used to persuade the reader.

Images are used to create rhetoric of deceit (Appendix 51), a terrorist disguising as a woman, not captured in the analysis in chapter five but analysed in chapter four; images showing insecurity: Plate 5.1 (Appendix 36) showing ruins of a classroom, Plate 5.2 (Appendix 50), indicating an amoured vehicle set ablaze, Plate 5.3 (Appendix 22) portrays relics of cars after a terror attack, Plate 5.4 (Appendix 48) iconically representing a wrecked site of bomb attack, Plates 5.5 and 5.11 (Appendix 29) depicting damages of cars and victims receiving treatment on hospital beds, Plate 5.6 (Appendix 17) shows images of wrecked tricycles, Plate 5.7 (Appendix 58) represents confusion among participants after a terror attack, Plate 5.8 (Appendix 24) indicates people at a terror scene, Plates 5.9 and 5.10 (Appendix 4), 5.12 (Appendix 42) and 5.18 (Appendix 12) portray human victims, Plates 5.13 (Appendix 13) and 5.14 (Appendix 41), and 5.16 (Appendix 25) reveal displacement, and images that portray power struggle are depicted in Plates: 5.17 (Appendix 34), 5.19 (Appendix 26), 5.20 (Appendix 38) and 5.21 (Appendix 47).

Some of the images are represented in oblique angle camera shots. The ideological implication of the use of an oblique angle is to suppress or background the negative graphic incidents reported in the news stories. Oblique angles are less revealing (Ojebuyi and Salawu, 2018), and this implies that by their use, editors have deployed ethical caution or moderation in the representation of the images. Note that, not all the images are less offensive, those that portray pains cannot be said to be less offensive.

The three Hallidayan meta-functions of language featured prominently in the images. At the level of the textual, linguistic items function as a relay to add to the information of the images. The textual configuration of the linguistic items limits ambiguity or reduces pensiveness, where possible. At the interpersonal level, images in Plates 5.1, 5,2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.14, 5.15, 5.16, 5.17, 5.19, 5.20, and 5.21 have a subdued or reduced direct interaction with viewers as most of the offensive graphic portions of the incidents are concealed from the audience. The positioning of the cameras euphemistically represented the images such that the full scene, which may have burnt human victims as in Plate 5.1 where the report states that a lecturer, an

infant and 13 students were killed in the process, and Plates 5.2, 5.3, 5.4, 5.5, 5.6,5.7 and 5.8, is not revealed. This finding corroborates Ojebuyi and Salawu's (2018) study that states that "news editors demonstrated professionalism and ethical restraint by not using sensational, offensive and graphic images to frame the panic-invoking stories (p.10)".

The findings in this study in line with other studies like Paul and Elder, (2006), Matusitz, (2016), and Ojebuyi and Salawu (2018:11) indicate that news producers, in keeping to their roles as watchdogs and gatekeepers, need to apply some caution and moderation in the use of offensive and sensational images that may cause some moral or emotional panic. Also note that textual configuration or representation of images on newspaper pages influences social reality and audience emotional participation in the visual texts.

5.4. Summary of the chapter

Visual images, like most non-linguistic texts, are based on individual perception. In reading images, the analyst has the freedom to infer meanings that must be based on and derived from the cultural background the reader shares with the image. The image reader most times draws inferences or allusions from the society or other shared contexts that the image presents, by showing the connection (interpersonal function) between the represented participants and the processes involved in the image composition. The image reader also evaluates the represented participants and the symbolism of the image which may be portrayed in its nature and function. This study has therefore looked at the various images that terror narrators deploy in the reports. The images used here are delineated under the themes of destruction, confusion, victimisation, pain, aggression, intimidation, conflict, anxiety, shock, displacement and death.

Analyses of the Plates 5.1-5.21 reveal a depiction of a war situation; portrayed in the violent scenes, destructions of lives and properties and so on. The scenes of attack are dramatic and spectacular, with elements that are very persuasive; giving the reader a clue to the attack. The deployment of terror images in the reports helps to tell the stories the way they happen without much of photo editing. The visual structure and meaning operation in all the images stimulate a sensational feeling in the reader as some author has said, images do not tell lies, and a picture

speaks for itself. Therefore, for the secondary witnesses, such as consumers of news reports on terror, these images give the inkling to the real terror activities perpetrated by Boko Haram.

CHAPTER SIX

6.1. Introduction

This chapter provides the summary of all the chapters from One to Five to the implication of findings, and the summary and conclusion of this study. To avoid repetitions of thought and redundant discussions, this chapter is brief, concise and straight to the point of conclusion.

6.2. Summary of findings

The news media, the print to be specific as in this study, in Nigeria, was more inclined to the term terrorism and its operational tactics in pre and post-Goodluck Jonathan's administration which spans the period between 2009 and 2015. Note that the acts of terrorism have started before the period; precisely terrorism in Nigeria started in the 1980s but was doused until 2009 when the terrorists regrouped. In 2010, the frequency in reports on Boko Haram terror became prevalent and different narrations based on the subjects have also emerged. By this time, Nigerians have become aware of the terrorist group called Boko Haram, and the eagerness to know their operations increased.

The study reveals that since the period between 2009 and 2015, there has been a growing interest in media reports on terrorism, more so, there has also been significant increase in

terrorist activities in Nigeria which forms the subject of discourse for news reporters. Thus, the contemporary Nigerian newspaper reports, in response to the current insecurity situation in the country, are largely driven by piquing news texts.

Discussions in the study have been based on the style and representations of terror reports on Boko Haram with a specific exploration of the rhetorical orientation of the reporters as depicted in their narrative styles. The rhetorical situations that occur in the reports are featured in: (1) word placement which the study shows as having influence in the way the perpetrators and victims (both the government and the public) of terror are perceived, (2) type of Processes controlling the argument which is made obvious by transitivity, and (3) female terrorist portrayal and the deception of the terror actors.

The research examined the similarities and differences in the media reports on terrorism pre and post-Jonathan's administration. The comparison was with regards to the first year of Buhari's administration. The study noted that the media representations of events on terror during Jonathan's was harsh in tone, graphological representation of news headlines were elaborate and forceful, however, these dwindled in size and content during Buhari's; especially as depicted in the *Daily Trust*. Was this to say there were no more attacks by Boko Haram or has the government won the war against terrorism during Buhari's administration? These are just some rhetorical questions the reader/analyst could ponder on while examining the reports. To answer that, the study reveals some form of sentimental interplay in their reportage; especially in the reports in the *Daily Trust* and *Weekly Trust* (being of the same Trust family). The *Daily Trust* and *Weekly Trust* are more emphatic on the weak point of government on their fight against terrorism. Their reports portrayed the government as not doing enough in their fight against terrorism. The reports focus mostly on the actors and results of terrorism than the causes and the victims of attack.

On the other hand, in both the administrations of Jonathan and Buhari, the media reports on terror share same themes such as: deception, fear, anxiety, confusion, shock, aggression, violence, death and loss, conflict, displacement and so on. These themes are portrayed in a way that drives home the import of the message on Boko Haram terrorist activities. The reports on the *Daily Sun* foregrounds perpetrated acts; showing the perpetrator as the fronted element and

this indicates the consequence on the headlines. In some of the reports on the *Leadership*, the reporters use the adverbial *how*; there is the use of an adverbial phrase, "17 days after", to begin the headlines. The effect is that the adverbials help to downplay the tone and the tension of the act. The *Daily Trust*, *Weekly Trust* and *The Nation* mostly portray the Jonathan's administration as weak and not able to win the war against terror. The *Leadership* used the adverbials *how* and *after* to downplay the activated terrorists on its headlines. The *Daily Sun* fronts the results and the action, but relegates the actor in some of the reports. *The Guardian* foregrounds Boko Haram in some reports too.

The rhetorical situation of gender clichés is evoked by the representation of a patriarchal Nigerian society which is manifest in the use of gender specifics of female perpetrators on the reports, with such gender labels as female/woman suicide bomber. The woman is labeled as destructive. When people cannot understand women in roles that cultural norms and prejudices perceived as inherently male, there is a tendency to resort to stereotypic explanation as it has been shown in this study. This is probably the reason news operators have gender specified in their reports, especially if terrorism is perpetrated by a female: "female suicide bomber", "woman suicide bomber", and so on. This points to Nacos' (2005) position that females in terrorism are seen within an out-of-touch-with-reality frame.

The use of the verbal and non-verbal (images) language evokes ethical appeal to emotions (pathos), appeal to reason (logos), and truthfulness and credibility of the message; placing events in time and space (ethos). There is also a representation based on newsworthiness by reporters. The newspapers used for this study tend to report news along explanatory frames that cue the reader to put events and terror actors into contextual framework. Framing affects the way reports are handled in terms of the subject matter, sources, language and image representation.

Style and rhetoric have proven to be important tools for analysing language, especially media language in this study. The style of newspaper writing in Nigeria fluctuates as the writers, sampled for this study, hop from one style to another without a regulatory pattern from their editors. The overall implication of news reportage, according to the samples used in this study, is that terror is amplified by reporters on newspaper pages. This study has not established a

pattern in the analysis of texts because the study did not use a large corpus of data that could have established that. The method is qualitative and not quantitative, as such cannot state a pattern.

The adoption of Aristotelian theory: pathos, ethos and logos, Harrison's (2003) representational meta-function and insights from Hallidayan meta-functions of language in analysing texts in the study has aided to achieve two purposes: providing a moral obligation or ethical stance to news producers' attitude and style in the representation of reports on terror acts, and establishing a framework on possible meanings that news reporters create while telling stories on Boko Haram terrorist activities.

6.2.1. Implications of findings

The act of news reporting is a delicate one. Newspaper reporters in Nigeria need to engage in some form of care in handling news items especially how ostensibly headlines are coined. Headlines serve as baits to readers of newspapers or viewers of television news. As a result, adequate attention has to be paid to its structure; because they have the capacity to derail readers especially when they are not properly presented or when they state something else than what the body of the report carries. This study has established that there are ways one could deploy language and its intended meaning will be lost or the language will evoke other meanings not intended by the user. This has been the case with the news reports explored in this study.

On this note, this study has revealed that the general ideology of the Nigerian newspapers analysed is rather governed by self-aggrandisement, self-wishing with objectives that are not consumer friendly. National interest has been sacrificed on the altar of newsworthiness. From the findings, newspaper media practitioners and even media scholars are particular about what benefits them as media people than what the society feels about them and their acts of reportage. The media which is supposed to be a watchdog in society now seeks what is best for their record sales and other patronages than what is best for their audiences. Now, for every media outfit, there are responsibilities or goals that are set out to be achieved, some of these responsibilities on a general note are: dissemination of information, ideas, and framing of attitudes in society. Even though the study has substantiated the opinion that the primary role of

the media is to present worthy news; news that people want to know, proper handling of news items privileged by the style of reportage is vital in nation building.

From the introduction, this study has established that terrorism should be communicated through the media in a way that is informative and not to reenact same. Some scholars have viewed the relationship between terrorist groups and the media as a dangerous symbiosis. The fact that terrorist organisations connect with today's media is quite disturbing. While terrorists carry out their activities by killing "innocents", the media, specifically the newspaper reporters, relay this in form of news which turns out to benefit the perpetrators more than the reading audience. Therefore, this study explored the linguistic choices made by reporters to persuade readers on issues that relate to Boko Haram activities.

The analysis of texts derived from sixty (60) newspapers articles have shown here how headlines suggest other meanings like in the case of the headlines that specify gender, which this study assumed is an act of revealing gender inequality. There is also lack of precision, inadequate information where news producers are not meticulous in news rendition which results in haphazard documentation in some reports. The study has also explained how metaphors, allusions/intertextuality, metonymy, epizuexis, amplification, appositive, hyperbole, nominalisation, tone and voice, choice of verbs used in the lead evoke the rhetoric of power and prominence/dominance where Boko Haram is represented as powerful, and the government portrayed as weak.

In the newspaper reports used in this study, two (2) expositions are identified in the leads: the explanatory-exposition which explains what/why/how an attack takes place; and the argumentative expository which persuades the reader that something is the case. The protreptic or hortatory exposition which tells that something should be done is not contemplated in the reports. Furthermore, the reports in this study, dwell mostly on the explanatory-exposition answering questions such as *what* and *how* while the *why* component has not been represented in most of the reports, except for the lead on the soldiers' rampage in Maiduguri (Appendix 7: *Daily Trust*, Monday, July 25, 2011).

6.3. Conclusion

Contemporary Nigerian reporters are largely driven by culpable events in society. Reporters show some penchant for the sensational – "what bleeds lead". The ideological struggle for what is selling on the newspapers has paved the way for the sensationalism of news items. When reports, especially the headlines are supposedly coined to follow invidious language, then they are newsworthy. This study, therefore, has argued that the newspaper houses rely on terrorist activities for their news stories, and the desire for what is selling and newsworthy makes it possible to publish terror in a more sensational way than just disseminating information.

From the caveat, the representation of terror in the newspaper reports has a psychological implication on newspaper consumers. Using the explanatory-exposition and argumentative-exposition, the newspaper reports used in this study have related events in society in a more concrete manner; relating language to power, gender, and social injustices. The reports have proven to be significant aspect of investigation in the representation of terror in war rhetoric. The biases of the news reporters are exposed as their linguistic choices demonstrate influences from their socio-political, religious and ethnic affiliations. The reporters' linguistic forms reveal the interrelatedness between language and social practices such as gender inequality, power and prominence in Boko Haram terror discourse.

In a nutshell, the elements of rhetoric or postures of rhetoric such as pathos, ethos and logos are entrenched in newspaper reports to help establish persuasion in or appeal to the reader. Reporters use eyewitness accounts and quotations from represented participants, scene description and numbers to show precision and credibility of news items; all the newspapers present number of victims of terror attacks, either of bomb explosions or gun shots.

Notations:

→ means expands as

∑= sigma (sentence structure)

α = alpha clause (independent clause)

β = beta clause (dependent clause)

Ø = delete or not stated

= = implies, elaborating

± = present and absent

+ = present, extending

- = absent

× = enhancing

/ = element or phrase boundary

// = clause boundary

&= ampersand (and)

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APPENDIX A- Data sources

Appendix 1: *Daily Trust*; Friday, August 27, 2010.

Appendix 2: *Daily Trust*; Monday January 3, 2011.

Appendix 3: *Daily Trust*; Thursday, February 3, 2011.

Appendix 4: *Daily Trust*; Friday, March 4, 2011.

Appendix 5: *Daily Trust*; Wednesday, June 8, 2011.

Appendix 6: *Daily Trust*; Monday June 27, 2011.

Appendix 7: *Daily Trust*; Monday, July 25, 2011.

Appendix 8: *Daily Trust*; Monday, August 1, 2011.

Appendix 9: *Weekly Trust*; Saturday, June 23, 2012.

Appendix 10: *Weekly Trust*; Saturday, August 4, 2012.

Appendix 11: *Daily Trust*; Monday, August 6, 2012.

Appendix 12: *Leadership*; Monday, October 15, 2012.

Appendix 13: *Daily Trust*; Monday, October 15, 2012.

Appendix 14: *Daily Trust*; Wednesday, October 17, 2012.

Appendix 15: *Daily Trust*; Monday, October 29, 2012.

Appendix 16: *Daily Trust*; Tuesday, December 4, 2012.

Appendix 17: *Daily Trust*; Wednesday, December 5, 2012.

Appendix 18: *Daily Trust*; Tuesday, December 11, 2012.

Appendix 19: *The Nation*; Tuesday, January 29, 2013.

Appendix 20: *Leadership*; Monday, February 11, 2013.

Appendix 21: *Daily Sun*; Monday, January 13, 2014.

Appendix 22: *Daily Trust*; Wednesday, January 15, 2014.

Appendix 23: *Daily Trust*; Monday, February 17, 2014.

Appendix 24: *Daily Trust*; Monday, March 3, 2014.

Appendix 25: *The Nation*; Wednesday, March 5. 2014.

Appendix 26: *Daily Trust*; Friday, March 7, 2014.

Appendix 27: *Daily Trust*; Monday, March 10, 2014.

Appendix 28: *Daily Trust*; Thursday, April 10, 2014.

Appendix 29: *Daily Trust*; Friday, May 2, 2014

Appendix 30: *Leadership*; Friday, May 2, 2014.

Appendix 31: *Daily Trust*; Wednesday, May 7, 2014.

Appendix 32: *Daily Trust*; Wednesday, May 28, 2014.

Appendix 33: *Leadership,* Monday, August 4, 2014

Appendix 34: *Daily Trust*; Thursday, August 21, 2014.

Appendix 35: *Daily Trust*; Wednesday, September 3, 2014.

Appendix 36: *Daily Trust*; Thursday, September 18, 2014.

Appendix 37: *The Guardian*: Thursday, September 18, 2014.

Appendix 38: *The Nation:* Friday, October 3, 2014

Appendix 39: *The Nation*; Tuesday, October 7, 2014.

Appendix 40: *The Nation*; Monday, October 27, 2014.

Appendix 41: *The Guardian*; Wednesday, November 5, 2014.

Appendix 42: *The Nation*; Tuesday, November 11, 2014.

Appendix 43: *The Nation*; Monday, November 17, 2014.

Appendix 44: *Leadership Weekend*; Saturday, January 10, 2015

Appendix 45: *Weekly Trust*; Saturday, January 10, 2015.

Appendix 46: *Daily Sun*; Monday, January 26, 2015.

Appendix 47: *Daily Sun*; Monday, February 2, 2015.

Appendix 48: *Saturday Sun*; February 14, 2015.

Appendix 49: *Daily Trust*; Monday, February 16, 2015.

Appendix 50: *The Nation*; Thursday, February 19, 2015.

Appendix 51: *Daily Sun*; Tuesday, February 24, 2015

Appendix 52: *Daily Trust*; Monday, June 1, 2015.

Appendix 53: *Daily Trust*; Tuesday, June 16, 2015.

Appendix 54: *Daily Trust*; Wednesday, June 24, 2015.

Appendix 55: *Daily Sun*; Thursday, July 2, 2015.

Appendix 56: *Daily Trust*; Friday, July 3, 2015.

Appendix 57: *Daily Trust*; Tuesday, July 7, 2015.

Appendix 58: *Daily Trust*; Wednesday, July 8, 2015.

Appendix 59: *Daily Trust*; Monday, July 27, 2015.

Appendix 60: *Daily Trust*; Wednesday, August 19, 2015.